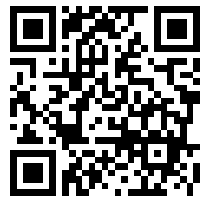


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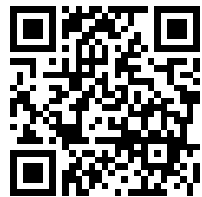


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THE JOURNAL OF  
AMERICAN FOLK-LORE

VOLUME XI



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THE JOURNAL OF  
**AMERICAN FOLK-LORE.**

VOL. XI. — JANUARY-MARCH, 1898. — No. XL.

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NINTH ANNUAL MEETING OF THE AMERICAN  
FOLK-LORE SOCIETY.

THE Ninth Annual Meeting was held in the Donavan Room, Johns Hopkins University, Baltimore, Md., on Tuesday and Wednesday, December 28 and 29, 1897.

The Society met for business at 11 A. M., December 28. The President, Mr. Stewart Culin, took the chair, and introduced President Daniel C. Gilman, of Johns Hopkins University, who welcomed the Society to the hospitality of the University.

The Permanent Secretary presented the report of the Council, which was read and accepted.

REPORT OF THE COUNCIL.

The Annual Meeting of 1897 marks the completion of the tenth year of the Society's existence, organization having been effected at Cambridge, Mass., January 4, 1888. The proposal for the formation of the Society, dated May 5, 1887, designated as its principal object the establishment of a Journal of a scientific character, designed primarily for the collection of the fast-vanishing remains of folklore in America, including relics of old English lore, lore of negroes in the Southern States of the Union, lore of the Indian tribes of North America, and lore of French Canada, Mexico, etc. As a secondary object was indicated the study of the general subject, and publication of the special results of students in this department. The Journal of American Folk-Lore, established in accordance with this design, has reached its tenth volume.

In reviewing the work accomplished during the decade, members of the Society have much to regard with satisfaction. The Journal has been able to present a body of material universally acknowledged to contain valuable additions to knowledge, and frequently cited by writers who are concerned with the various departments of investigation which find part of their subject-matter in oral tradition. Beyond such contribution, the Journal has been instrumental in

giving a stimulus to researches of this sort, and not in North America only. If the vast compass of the domain of folk-lore has not been surveyed with adequate precision, it is owing to the very small number of special students in this field, a deficiency due to the scanty provision for anthropological study made by universities and learned institutions ; this neglect is explained by the conventional character of the scholarship of the last generation, too much occupied with examination of the literary records to appreciate the equal importance of the direct contemplation of nature. On the whole, the pages of the *Journal* furnish evidence of continued increase in intelligence and ability, and greater exactness of research into early tradition.

With equal pleasure may be pointed out the useful character of the series of *Memoirs of the Society*, published since 1894. The first of these volumes continues to be the publication which casts more light than any other on the mental conditions of West African races, whose tales and superstitions were considered to be so closely connected with negro American folk-lore as to come within the scope of the operations of the Society. The second volume gave specimens of the curious mixture of dialect and traditional fiction which had grown up among French-speaking negroes of Louisiana ; the third gave interesting examples of the folk-music of the same race, — a music which to the disgrace of American musical scholarship remains imperfectly collected and studied ; the fourth, although intended to contain only one part of the material, constitutes the most considerable collection of English superstitions which has hitherto been published ; the fifth, treating certain legends of the Navahoes, is universally accepted as one of the best tribal studies ever made, and as a most valuable model of ethnographic research in this field.

The truth of the doctrine, laid down in the announcement contained in the first number of the *Journal of the Society*, that humanity is a whole, the study of which is only rendered possible by records of every part of that whole, is daily becoming more evident in proportion as anthropologic method, which treats human societies and ideas as developments which seek their explanation in a comprehensive view embracing the lower as well as the higher divisions of the race, supersedes the methods of philosophic speculation, or of literary investigations content to obtain partial and inaccurate explanations from the literature or archæology of favored races.

On the other hand, if, in the course of the decade, there is much to be regarded with satisfaction, there is in the history of the Society much also which cannot be so considered. It is not creditable to American scholarship and intellectual activity that a society which

ought to count membership by thousands is only able to do so by hundreds. The number of annual members now on the roll, including libraries subscribing, scarcely amounts to five hundred. With a fee of only three dollars, the means thus supplied are inadequate even to publication, and leave no ability to promote research. In review of past experience, it scarce seems likely that this number can be adequately enlarged; yet it is necessary that a great expansion should take place if the Society is to prosper and do its work. It often happens that persons qualified to be useful in the task of collection, and who would be glad so to occupy themselves, are debarred from carrying out their intentions by reason of inability to meet the small expenses involved. A modicum of pecuniary assistance would often conduce to results of permanent utility. Adequate membership would permit of such succor.

As the easiest means of obtaining additional support has been recommended the establishment of local societies, which should hold independent meetings, while at the same time contributing to the support of the general society. Several such societies have been established and proved successful. But it is with regret that a tendency must be noticed on the part of such organizations to neglect that sufficient contribution to the publishing organization which renders them of assured utility. A compromise ought at least to be attained, in virtue of which each local body should furnish a generous number of members to the Society, and subscriptions to its Journal.

The establishment of an annual subscription of ten dollars, paid by subscribers who receive all the publications of the Society, but who avowedly make such payment for the sake of forwarding its interests, rather than with the expectation of entire remuneration through the publications, has rendered possible the publication of the series of Memoirs, which has now reached five volumes; an extension of such subscription is requested, as the easiest method of securing the continuance of the series.

Herewith is communicated the substance of the Report received from the Treasurer:—

RECEIPTS.

Balance on hand December 28, 1896 . . . . .	\$1,958.58
Fees of annual members . . . . .	1,284.90
Life Membership . . . . .	50.00
Subscriptions to the Publication Fund . . . . .	378.00
Sales through the Secretary . . . . .	32.00
Sales through Houghton, Mifflin & Co. . . . .	528.95
Repayment of charge paid by Treasurer . . . . .	1.25
	<hr/>
	\$4,233.68

## DISBURSEMENTS.

To Houghton, Mifflin & Co. for manufacturing and mailing Journal (Nos. 36-38) . . . . .	\$1,164.45
To Houghton, Mifflin & Co. for manufacturing vol. v. of Memoirs . . . . .	1,304.05
To the Permanent Secretary for clerk hire . . . . .	300.00
To the Permanent Secretary for postage, stationery, and printing of circular . . . . .	81.55
To the Treasurer for printing cards, etc. . . . .	19.25
Expenses connected with the Eighth Annual Meeting . . . . .	43.03
Paid to J. Teit for manuscript . . . . .	50.00
Repayment for vol. iv. of Memoirs, not delivered . . . . .	3.00
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	\$2,965.33
Balance to new account, December 28, 1897 . . . . .	1,268.35
	<hr/>
	\$4,233.68

(It will be observed that the diminution of the balance in the treasury, as compared with that available at the corresponding period of the previous year, is due to the publication of a volume of the Memoirs more elaborately illustrated, and involving larger outlay than usual in the series; but it is expected that the expenditure will gradually be made up by the sales of a volume which will be of continuing value.)

On Wednesday, December 29, the Society proceeded to the election of officers. The Permanent Secretary reporting that he had received no nominations for officers, according to the privilege of making written nominations accorded by the rules to each member, the nominations of the Council were announced: —

PRESIDENT, Dr. Henry Wood, Johns Hopkins University, Baltimore, Md.

FIRST VICE-PRESIDENT, Prof. Charles L. Edwards, University of Cincinnati, Cincinnati, O.

SECOND VICE-PRESIDENT, Miss Alice C. Fletcher, Fellow of the Peabody Museum, Harvard University, Washington, D. C.

COUNCILLORS (for three years), Dr. Daniel G. Brinton, University of Pennsylvania, Philadelphia, Pa.; Prof. Otis T. Mason, Smithsonian Institution, Washington, D. C.; Miss Alice Mabel Bacon, Hampton Institute, Hampton, Va.

The Permanent Secretary and Treasurer hold over.

The Permanent Secretary was instructed to cast a ballot for the officers as nominated.

Announcement was made of the Publication Committee for 1898 (appointed by the Council): Dr. Franz Boas, Museum of Natural History, New York, N. Y.; Dr. D. G. Brinton, Philadelphia, Pa.;

Dr. Alexander F. Chamberlain, Clark University, Worcester, Mass. ; Prof. Frederic W. Putnam, Peabody Museum of American Ethnology, Harvard University ; and the President, Permanent Secretary, and Treasurer *ex officio*.

The following papers were presented before the Society : —

MISS ALICE M. BACON, Hampton, Va. Methods and Work of the Hampton Folk-Lore Society.

MRS. FANNY D. BERGEN, Cambridge, Mass. Experiences of a Collector of Folk-Lore.

✕ DR. FRANZ BOAS, New York, N. Y. The Transformer and the Culture Hero in American Mythology.

DR. H. CARRINGTON BOLTON, Washington, D. C. Relics of Astrology.

DR. CHARLES C. BOMBAUGH, Baltimore, Md. The Bibliography of Folk-Lore.

DR. DANIEL G. BRINTON. Survivals in Funeral Customs and Death Superstitions.

MRS. WALLER BULLOCK, Baltimore, Md. On the Collecting of Maryland Folk-Lore.

DR. ALEXANDER S. CHESIN, Baltimore, Md. Russian Folk-Lore.

MR. STEWART CULIN, Philadelphia, Pa. American Indian Games. (Presidential Address.)

MISS ALICE C. FLETCHER, Washington, D. C. The Significance of the Scalp-Lock, a Study from the Omaha Tribe.

DR. CHRISTOPHER JOHNSTON, Baltimore, Md. Old Babylonian Legends.

PROF. OTIS T. MASON, Washington, D. C. The Jackknife, and How to Whittle.

DR. J. H. MCCORMICK, Gaithersburg, Md. Folk-Lore of Gems and Minerals.

DR. WASHINGTON MATTHEWS, Washington, D. C. Ichthyophobia.

MISS MARY WILLIS MINOR, Baltimore, Md. A Folk-Tale.

MR. WILLIAM WELLS NEWELL, Cambridge, Mass. Opportunities for Collecting Folk-Lore in America.

MISS ANNIE WESTON WHITNEY, Baltimore, Md. The Bean in Folk-Lore.

PROF. LEO WIENER, Cambridge, Mass. Folk-Lore and Folk-Songs of Russian Jews, collected in America.

PROF. THOMAS WILSON, Washington, D. C. Memorial Notice of Capt. John G. Bourke.

REV. CHARLES JAMES WOOD, York, Pa. Descents into Hell.

DR. HENRY WOOD, Baltimore, Md. Poe's Fall of the House of Usher ; a Study in Comparative Literature and Folk-Lore.

At the conclusion of the meeting, on the afternoon of Wednesday, December 29, was adopted the following resolution, presented by Miss Fletcher:—

*“Resolved,* That the members of the American Folk-Lore Society would express their thanks to the Baltimore Folk-Lore Society, and their appreciation of the hospitable entertainment received during the Annual Meeting of 1897. Their thanks are also due to the President and Faculty of the Johns Hopkins University for their courtesy in affording so delightful a place of meeting, and to the Woman’s Literary Club and the Arundell Club, of Baltimore, for the graceful hospitality which gave to the visiting folk-lorists so agreeable an opportunity for social enjoyment.

“To these organizations is due in a large measure the profit and enjoyment derived by the Society from its meetings, and the new inspiration for work along their chosen lines with which its members return to their homes.”

An invitation was received from the Cincinnati Branch of the American Folk-Lore Society, and also from the mayor of Cincinnati, to hold in that city either the tenth or eleventh Annual Meeting of the Society. The Secretary was directed to return thanks for the invitation, and the determination of the place and time of the Annual Meeting of 1898 was left to be hereafter arranged by the Council, as circumstances should render advisable.





## THE COLLECTION OF MARYLAND FOLK-LORE.<sup>1</sup>

THE Baltimore Folk-Lore Society has for its chief *raison d'être* the collecting of superstitions and tales still to be found existing in Maryland. This is an unexplored region, offering many inducements to seek for its scattered treasures; especially for those vestiges of a savage race and a distant land found among the superstitions of the colored people.

This object of collecting has always been kept before the members. Lists of suggestive topics were distributed at the close of our first year, in the spring of 1895. The next year, large tabulated papers were prepared for use in collecting tales; others were arranged for customs and sayings. We separated hopefully at the close of the season's work, expecting a good harvesting in the fall. But summer ease and folk-lore labors did not bring the anticipated results.

The next move was the usual recourse of a perplexed assembly, the appointment of a committee. This committee, composed of five, including the president, the secretary and the treasurer, met frequently in council, feeling that something was expected of them. But who would offer himself for this difficult work? Every one of us was occupied with professional duties or binding claims of society and home. Who would go out single-handed, to gather from the lips of the uninstructed folk the darling faiths and practices of their daily lives; and to do so by long, patient effort, helped by skilful address and pains to charm the secret from its jealous depths?

Time pressed. We knew that every day was causing us losses in traditional lore. We had heard of the rapid disappearance of tales in the Highlands of Scotland, in the thirty years between 1830 and 1860; for the minister had come to the Highlands, and the school-master had followed close after. They had put a stop to the village gatherings, where old and young listened until daylight to the tales of a travelling tailor or shoemaker. "Not a tale since then have I heard," says Urquhart, a collector. "The old men had died or lost their memories, and the younger did not know the stories." Thirty years of education had wrought this loss of myth and fable.

Just such a condition is found here among the negroes. Since the war, they have had *their* thirty years of enlightenment. The old reeking driftwood from Africa is closely intermingled with our logs of European growth, and every day is carrying off some of those last old relics of the days of slavery, with their stores of folk-lore untold.

<sup>1</sup> Paper read at the Ninth Annual Meeting of the American Folk-Lore Society, Baltimore, December 29, 1897.

For present purposes, however, the committee had to devise something. Turning from past precedents and ideals, they addressed themselves to present possibilities, to recent methods, to the idea of a mighty, coöperative scheme, involving modern machinery and many workers, yet with limited demands upon the individual. Just such an organization was suggested to their minds; an organization already formed, trained, and in working order: the public school system with its two great departments of teachers and pupils, having ramifications reaching into every corner of the city, including every nationality within our boundaries, and lengthening out its lines throughout the State. The teachers have been addressed by our president at their bi-monthly meetings; and, with their invariable sympathy in all literary work, they have already responded in fair measure. We ask them to collect from their pupils, in the form of compositions, all the sayings, rhymes, games, and tales they know. They are to get these from their own stock, from their parents, grandparents, and others. The papers are to be handed over to our committee for comparison and arrangement. In order not to add to the labors of the teachers, we ask them to send in the papers without correction. We should like to know the nationality of the narrators' parents and their educational status and general environment, but this seems to be too much to expect from the schools just now. These plans have proved feasible. We have realized the fact that superstition lives in towns as in the country. It is only the long tales that die easily when one generation is interrupted in the telling to the other. A few of us have met occasionally during the past month or two, and have hurriedly looked over the mass of papers coming in, and have selected a few to quote from to-day.

So many repetitions of popular sayings occur, that we want to keep some running, statistical notes, to mark the universality of such. Sometimes the fiftieth repetition will add the reason for the faith or the cure for the evil. The white child is satisfied with telling you "It is bad luck to do this or that," "It is good luck to find something;" the negro tells what kind of bad luck follows, he gives the reason for the faith within him, and he tells how to avert the misfortune.

Cross-eyed people are always a cause of ill-luck to those meeting them; but the colored child says you may escape if the cross-eyed person "does not look at you;" or, if he does, you must "turn round three times;" if this should, perhaps, be too pointed, you may "cross your legs." Another slip suggests what we suppose a more private and delicate remedy, to "spit into your hat."

Leg crossing is often effective.

If you start on an errand and turn back, you should cross your legs to prevent bad luck.

The Virginia negro thinks dancing wicked, but that the wickedness may be abated, if not neutralized, by dancing without crossing the legs. (Vouched for by a member.)

The Anne Arundel County negro thinks it bad luck to turn a chair round on one of its legs. The evil is averted by turning it back again.

It is bad luck to stump your toes, unless you "suck your thumbs."

Explanations of the reason for bad luck add much to the interest and value of the superstition. A teacher at the Normal School mentioned, as one of the strongest impressions of her childhood, her mother's objection to sewing on Ascension Day. Several of the papers tell us that the sin lies in the fact that "every stitch pierces the Saviour's side." If you sew on Sunday, the stitches pierce his heart, and the devil will make you rip them out with your nose.

Spitting has great influence. If a schoolgirl's dress turns up at the bottom, spitting on the hem will give her a new dress. If the skirt turns up going downstairs and she fails to spit on it, she will miss her lessons.

Every school paper says stepping *on* the car track, not *over*, is a sure sign you will miss your lessons.

The modern idea of the car-track suggests the influence of the door-sill or threshold in folk-lore. A new door-sill keeps out witches. A bride must step *over* the threshold. A broom at your door forces the witch to count all the straws before daylight, thus keeping her outside the threshold.

Shaking hands over a fence is unlucky.

Many superstitions dwell on the evil of shaking a cloth out of doors after dark, sweeping a room after dark, or throwing any débris outside at night. The crumbs from the cloth will fall into the Saviour's eyes; the sweepings will sweep away all your wealth.

Turning back after starting is bad, though ill luck may be averted by counting seven and then sitting down.

Anything done backwards is bad.

Don't get into bed backwards.

A man must not sit with his face to the back of his chair.

Don't walk backwards; to do so is to curse your parents.

But this unnatural way of doing things may give you power to work love-charms.

"Ef yo places de sho ub yo's right foot to-ward yo sweetheart's house, en de lef foot's sho to-ward de church dat she mostly tends, en den wolk backwards, en count de jyces dat 's in de celin', en gets into bed backwards, yo 'll be shoah toe dream about her, ef she 's de wun yu's gwineter marry."

Take your undergarment off at Halloween, wash it backwards,

dry it backwards, and then sit down before the stove backwards without speaking ; and if you are to marry, you will see your future husband come down the steps. If you are not to marry, you will see a black cat come down the steps, followed by four men carrying a coffin.

Or, walk *downstairs* backwards, carrying a mirror, and counting each step. At the thirteenth you will see the reflection of your future husband.

We may observe that it is walking *upstairs* backwards that is cursing your parents.

One paper says it is good luck for a bride to carry bread in her pocket at the wedding. Another, that in Sweden she carries it, then throws it away, to prevent trouble. In Germany she carries it and eats it the first thing on reaching her destination, thus preventing homesickness.

A German lady arrived at Locust Point, and was driven immediately out to a country home at Catonsville, where, on the porch, before entering the house, she opened her bag, and, apologizing, eat a piece of home-made bread. This was to prevent homesickness at separation from her young children left in Germany.

Rheumatism is cured by wearing hogs' eye-teeth around the neck, or keeping a raw potato in the pocket.

To cure backache, the first time you hear a whip-poor-will in the spring, roll down hill backwards, and you won't have a backache for a year ; or, pick up a stone, spit under it, lay it down, and walk on without looking back.

For croup, stand the child with its back to a door and bore a hole over its head with a gimlet. Then cut off a bit of the child's hair and stuff it into the hole. As the child grows up above the hole, it will gradually be cured of croup.

To cure whooping cough, find a blackberry or raspberry bush whose top has been turned down and taken root, and make the patient crawl under it three times.

Meeting women first on Monday morning, on New Year's Day, or when starting on a journey, invariably brings bad luck.

In a certain neighborhood in Anne Arundel County, Maryland, among a large family connection, it used to be the custom to send off the young men early New Year's morning to call from house to house ; it was expected thus to anticipate the unlucky calls that might be made by women on that day.

If you watch a ship sail away, it will never return.

To dream of travelling is a sign you will be poor.

It is bad luck when starting on a journey to meet an old woman, a shaggy dog, or to break a shoestring.

If you wake in the morning with death mould on your hand (yellow spots on the palm), a dead man has shaken hands with you.

If, on waking, your hand is red, you have shaken hands with a ghost.

If, walking at night, a spider's web brush your face, you are being followed by a ghost. The same thing happening in the daytime means that a stranger is coming.

A horse can see ghosts.

It is good luck to receive money Monday morning before seven o'clock. This superstition suggests a connection with the Monday morning sales among the Jews, the cheapest prices being offered before ten o'clock.

It is a common belief that wet clothes must not be carried from one house to another.

To dream of fish is a sign of illness.

Visitors are announced in various ways. Dropping the dishcloth promises a slovenly visitor; dropping a knife promises a lady; a fork, a gentleman; while a spoon signifies that some one will come riding.

If your nose itches, a visitor is coming; right side, a man; left side, a woman; on top, some one will come riding.

Throw salt behind unwelcome visitors to keep them away.

It is bad luck to tender thanks for flowers. If you offer thanks for either seed or flowers, they will not grow.

To make cabbage seed grow, sow it in your nightclothes on March 17.

It is a general idea that the feet must not be higher than the head; shoes, therefore, must not be put on a chair, or table, or in any high position. Such a position brings disappointment.

To eat with your hat on shows you do not give the Lord thanks. (Evidently this is lack of reverence.)

If you can't unlock a door in a strange house, it shows you did n't say your prayers that morning.

No pancakes on pancake day, means no luck with chickens.

As a love-charm, throw a bit of pancake on pancake day to a rooster. If he eats it without calling the hens, you will remain single; if he calls them, you will marry.

Black cats are to be dreaded. Once in Anne Arundel County, the crews of seven shifting engines stopped work to kill a black cat seen in the yard. On another occasion, an engineer refused to take out a passenger train because a black cat had crossed the track. Being threatened with loss of his position, the engineer yielded, but before starting bade his fellow workmen farewell. The paper reports an accident to the train, occasioning the death of both engineer and fireman.

The blood from a black cat's tail cures warts.

A black cat or any kind of cat coming to your house is good luck. Death superstitions are very numerous.

If a tree that has been standing alone for years in a field is cut down, one of the heads of the family will die. The tree may be killed, however, by digging round the roots or cutting them off; and if cut down then, no evil consequence will follow.

Many families have their special death warnings differing from the death tick. In some, old clocks that have not been wound for years are said always to strike just before a death.

The face of a corpse must never be in front of a mirror; it will destroy the quicksilver.

Cover all mirrors if a death occurs in a house; stop the clocks and muffle the bells.

Both ghost and death superstitions are full and explicit.

The neighing of a horse foretells death; the news will come from the direction of his head.

The negroes have a charming euphuistic way of meeting unpleasant facts. We see it often said that if you are struck by a broom, it is a sure sign you will go to jail. Our Baltimore jail and penitentiary are on East Madison Street. Hence this very local variant, —

If you are hit over the shoulders by a broom, it is a sure sign you will go to Madison Street College.

An unexplained expression declares that it is "Good luck to see Mr. Elephant swing on Mr. Rabbit's eye-tooth at the Three Nights' Ball."

The negroes have seized upon many European superstitions, which, now changed, exist as survivals; as that of "Chilmer's Day," or Holy Innocents'. No work can be begun that day. They will work late the night before to begin a new piece, rather than start it the next day. Their "Animal Christmas," when the cattle kneel in their stalls at midnight, on Old Christmas Eve, is a survival of an ancient belief.

We wish to keep in our possession, among our archives, as many as possible of the papers read at the meetings held every month. And for the many items of interest that are reported at meetings, it has been proposed to have a sort of card catalogue, as a record of what would otherwise be lost. Our members are supplied with pads of regular size, on which to write down rhymes, customs, and superstitions, to be handed in for the card collection.

Besides the collections being made through the schools of Baltimore, societies are being formed in the State for the systematic collection of the folk-lore in the counties.

A visit to Frederick last summer opened up an interesting line



for investigation. If the people of Frederick will respond to the expectations we are now indulging in regard to their wealth of traditional faiths, we shall soon have much valuable material to report.<sup>1</sup>

From another organization at Earleigh Heights, Anne Arundel County, fine material is coming in. Here we have found a good collector, Miss Mary Speers, from whose folk-tales I select the following:—

THE ORIGIN OF THE BLACK MAN.

Once 'pon a time ole Nick got lonesome down en his dominyun, so he tho't, "I'll go up an' pay a visit on yarth en see how 't is up dar;" so hup 'e come, en de fust t'ing he seed wuz a ape. "Lo'd a mussy!" sezee, "wat kind o' man is dis? I hain't got none o' dem kind down in my quarters," sezee, "en dat'll neber do 't all." So up 'e prances ve'y pompous like, en sezee, "Howdy!" en de ape, he say nuthin' 't all; en 'e keeps on axin' heeps o' questions, an' de ape, he say nuthin'; den he keeps on wid mo' questions, an' de ape, he say nuthin' all de time. Den Mr. Satin, he,—he storm, storm, an' den he cussed de ape—en lo en 'old! de ape, den an' dar, he tu'n to a brack man. En dat's how de w'ite man done count fer de nigger bein' on yarth.

HOW THE NEGRO GOT THE NAME OF COON.

Dar wuz once a slaveholder who 'ad five 'undred slaves, en 'e had one 'e thought heeps ob, en 'is name 'uz John; so dis yere John, wen 'e thought dar wuz anything his marster wanted, 'e'd tek it en go hide it, so 'is marster could n't find it; en 'is marster 'uld hunt round en ax de yudder slaves, en dey could n't fin' it. Den 'e'd ax John, en John 'uld put one han' in 'is pocket, en scratch 'is head wid de yudder han' en say, "Wait a minute, marster, lemme t'ink." Den 'e'd say, "Marster, come, I t'ink I kin tell yo' rite whar's it; I's a forchune tellar, I is;" en he rite en put 'is han' on it. So 'e keeps up fo' years, ebery t'ing wuz de same way, en de marster thought 'e wuz sho' nuff forchune tellar. So one day de marster wuz at some kiner high feast 'r yuther, en dar wuz a hole lot o' high folks, wealthy gemmuns, an' dey gotter bettin'; en dis yere gemmun, de marster, bet dey could n't name nuffin dat dis John ob his'n could n't tell whar's it. So dey keeps on a bettin' twell de marster bet twell 'e'd bet all 'is property, all 'is slave; he did n't hab nuffin lef'.

<sup>1</sup> News has just been received from Frederick telling that folk-lore collections among the schools have been begun by a few of the teachers. (We are especially glad to report that a Folk-Lore Society has been formed at Annapolis, which is a rich field for the collector. This society was formally organized in October, and is now in good working order, having regular meetings, and being composed of representative people, some of whom have long been studying and collecting folk-lore, merely for their own enjoyment.)

Den dese yudder gemmuns said dey'd git one ob dese yere rat-coons; en de marster sed 'e did n't keer, dey could git anythink dey choose, so dey cotch a rat-coon en put hit under a bar'l on de lawn. Den dey sont fer John en 'e come, en de marster sed, "Look yere, John, I's done bet my forchune on yo' now. I want chew ter tell usuns wat's under dat ar bar'l dar." En cose John did n't know, case 'e 'ad n't put hit dar hisself; en 'e'd allers hid de yudder tings; en 'e sed: "Deed, Mars' Jones, John's sick; 'e can't tell no forchunes terday." But de marster, he sisted, en sed, "John, I wants ye toe; I's bet my whole forchune on yo." "But, deed, Mars' Jones, I's sick terday, I is; en can't tell no forchunes terday," sez John, sezee. "I know, John, but yo' must do hit," sez de marster, sezee. Den John keeps on a foolin' dat way, 'e duze, twell presently de marster sey, sezee, "Ef yo' don't tell me wat's under dat ar bar'l, I'll make it rite wid you." Den John know ef 'e did n't tell wat wuz under dat bar'l 'is marster ud kill 'im. So 'e thought, "John, hit's all up wid you;" fo', ob cose, 'e did n't know wat's under dat bar'l, kase 'e did n't put hit dar.

Well, de nigger, 'e'd been en de habbit-ob callin' hissef "coon;" so 'e went to de bar'l, en helt 'is arms up ober de bar'l, en sez, sezee: "Rite yere, on dis bar'l, yose done got dis coon dis day;" en fell postrated. Den dey all shouted an' cheered, en de marster pick 'im up on 'is shoulders, en run round en round wid John, kase 'e'd won all dat money fer 'im. En ebber sence dat dey de nigger's always been called de "coon;" en dey allers takes hit as a good luck name, fo' it done sabe one nigger life.

#### HOW MR. HARE PROVED THAT MR. FOX WAS HIS RIDING-HORSE.

Der wuz two girls, en Mr. Fox en Mr. Har' wuz a co'tin' wun dem, dey wuz dere two esco'ts; en ebery time Mr. Har'd go ter seed de girls, en Mr. Fox wuz n't dar, dey'd keep er axin' him, "Whar's Mr. Fox?" en tellin' him 'bout Mr. Fox, dat Mr. Fox sez dis, en Mr. Fox sez dat. So Mr. Har' kinder crossed his lags, en sed, "Yo's all keeps a talkin' 'bout Mr. Fox. Mr. Fox is my ridin'-hoss in wed wedder," en de girls did n't bleeb him. So w'en Mr. Fox comes de nex' day, deys tole 'im 'bout hit, en w'at Mr. Har'd done sed; so he goes back ter Mr. Har's en gits arter 'im 'bout hit. En Mr. Har' sed he did n't sez so, de girls wuz a makin' fun ub 'im, en sed to Mr. Har', "Come, let's go down dere termorrow en prove hit dem." So Mr. Fox sez all right, en w'en de nex' mornin' come, Mr. Har' tole Mr. Fox dat 'e wuz sick en could'n walk dere. So den Mr. Fox sed 'e tote 'im; en Mr. Har' sed all right, but 'e must hab a saddle fer to hole himse'f on by. So Mr. Fox sed he'd git all ub dem den, but 'e 'atter get off w'en dey wuz neah dar, and Mr. Har' sed

all right. En whilst Mr. Fox wuz a giten' deze udder thinks, Mr. Har' wuz scredden' a pa'ar spurs 'bout 'is pussin, en w'en Mr. Fox come he gits on, en way dey goes. D'reckly Mr. Fox sez, "What yo' doin', Brer Har'?" "I dis ez fixen' my foot in de sturip, Brer Fox." Presen'ly Mr. Fox sez, "W'at 's yo' doin', Brer Har'?" "Nufin' but turnin' my pant leg down," and all de time he wuz a puttin' on de spurs. Presen'ly de got neah ter de house, en Mr. Fox sez, "Git down," en Mr. Har' sez, "Oh, please take me a little bit farder. I's so monstus weak I can't git along." So Mr. Fox went on twill he got neahly ter de house, den Mr. Fox sed, "Now git down," and wid dat Mr. Har', he slapped dem spurs inter 'im, en came plump down on him wid dat switch, en made Mr. Fox go a flyin' down de road, right pass de gerls do'; 'en Mr. Har' holler out, "See, ladies; I don tole you dat Mr. Fox wuz my ridin'-hoss," en de gerls laf twill dey putty nigh cried, en Mr. Har' he jumped right off at de do', en Mr. Fox wuz so 'sulted, en mity cut up like, dat he des kept right on down de road to de wood, en waited twill Mr. Har' come 'long. En arter Mr. Har' sit en talk wid de gerls, he went on down de road; he knewed what 's comin', en Mr. Fox comes out en grabs Mr. Har', en sez he's gwinter kill 'im. Mr. Har' sez, "Oh, please don't kill me now, Brer Fox, en I'll show yo' war's some honey." Den Mr. Fox t'inks he'll find out whar's de honey fust. So Mr. Har' takes 'im to de bee tree, en tells 'im to put his head in de holla' en he'p hisse'f; and whilst Mr. Fox wuz a tryin' to eat de honey, de bee stung 'im so, twill 'is head dun 'menced to swell, so dat he couddent git it outer de holla', so 'e den tole Mr. Har' to please to go a'ter de Docto'. En Mr. Har' wen' off down ter de branch en rolled en skipped en jumped, en rolled en skipped en jumped, en rolled en skipped en jumped; en den come back en tole Mr. Fox dat de Docto' sed dat he could n't come, en sed de Docto' sed, "Whar han's can't go, de head's no bizness." Den Mr. Fox 'menced to beg Mr. Har' ter please go back arter de Docto', en Mr. Har' sed, "I yeahs a pack o' hounds." So den Mr. Fox juck 'is head outer de holla en t'ow 'is head all up, en dat wuz de last ub 'im, en Mr. Har' didn't 'mit no mudder edder.

There remains now only a moment in which to speak of the rare opportunities offered in Maryland for the study of folk-lore.

A glance at the map will help us to follow out the many different nationalities represented in the State by the descendants of the early settlers. There are several distinct national types, unique in their history; and they have continued so long in their original settlements as to seem almost indigenous to the soil. Maryland, by reason of the religious freedom allowed under her charter, was the refuge of multitudes of all sects and nationalities. We have now

among our population descendants of Germans, Bohemians, French, Dutch, Swedish, Swiss, Irish, Scotch, English, Africans, and also a degenerate island population in the Chesapeake.

Beginning at St. Mary's, we have the first settlement by English Roman Catholics in 1634. At Annapolis, in 1649, was a settlement of English Protestants, refugees from Virginia. Frederick County, laid out in 1745, covered three fourths of the land area of the province, and was composed of German, Irish, and Scotch settlers. The German element has prevailed since the days when Thomas Schley, the schoolmaster, in 1735, led the one hundred families of the Palatinate into permanent possession of this region. Frederick County is now rich in folk-lore faith and practice.

As early as 1681, we learn of the erection in Cecil County of Bohemia Manor, bought by Augustine Herman, of Bohemia, the first man in the colonies to receive papers of naturalization. Later, he sold some of his land to Dutch and French Labadists, Protestant refugees from Europe, whose names exist to this day in Cecil. Thomas H. Bayard and other prominent men have sprung from these Labadists and Bohemians. Into Cecil County came Swedes, Norwegians, and Dutch across the Delaware, living at Swedestown. Quakers of Penn's settlement were thrown into Maryland by the new boundary of Mason and Dixon's line; while one fourth of the original Welsh tract is now in Cecil County.

Into Carroll County came Scotch-Irish settlers; and Talbot imported between six and seven hundred Irish and British to the Eastern Shore. Lower down were Welsh again.

Five shiploads of Acadians were landed in Maryland, helpless and destitute. These were French Catholics, while those of Bohemia Manor were Protestant. Quakers came to Montgomery County, driven from other provinces, but finding home and honor here.

Scattered through the two "Shores" are the negroes of Maryland. And lastly, in the islands of the Chesapeake we find a population of ignorant sailors and fishermen, descendants of a more prosperous stock; they are now sunk in poverty and superstition; and, consequently, they offer a good collecting ground to the lover of folk-lore. Thus in the State of Maryland we find original names still surviving in each county, proving an uninterrupted descent through two hundred and fifty years. And, as superstition always lives, we find abiding with us the sayings and beliefs of these earliest settlers. This unbroken line of myth and fable in Maryland may be easily connected with its European starting points; whence other students may follow it backward to the more distant origins of our folk-lore, the Aryan myths of Asia, or the negro tales of Africa.

*Mrs. Waller R. Bullock.*

BALTIMORE, MD.



WORK AND METHODS OF THE HAMPTON FOLK-  
LORE SOCIETY.<sup>1</sup>

ANY one who has had much to do with the educated negroes of the present day knows that by them the old stories and superstitions and customs of their own race are only too apt to be looked down upon as all bad, and to be forgotten as quickly as possible. I have been told by colored teachers in the public schools of Washington that it was almost impossible for them to gather from their pupils any folk-lore at all, so certain are they, if they have any, that it is something only to be laughed at, and so difficult is it to induce them to reveal to teachers, even of their own race, the existence of any peculiar beliefs or habits. In the first opportunity that has come to the colored people of outgrowing their past of ignorance, slavery, and savagery, it is natural that a reaction should occur against even the history of the past; and it is more than possible that in a generation or two those bits of folk-lore peculiar to the negro may be lost entirely, unless caught now by those so situated as to be able to gather them up.

Folk-lore has no greater enemy than the common school, and more than one half of the negro children of the country are now enrolled in the public schools.

The Hampton Folk-Lore Society has for its object the education of the colored people to do their own observing and collecting; to watch the little things peculiar to their own race, and to record them and place them where they can be made of permanent value. It arose, to begin with, not in enthusiasm for the collection of folk-lore, but from a strong desire on the part of some of those connected with the Hampton work to bridge over, if possible, the great gulf fixed between the minds of the educated and the uneducated, the civilized and the uncivilized, — to enter more deeply into the daily life of the common people, and to understand more thoroughly their ideas and motives.

Our interest in folk-lore is used, not so much to help us in interpreting the past as it is to aid us in understanding present conditions, and to make it easier for us to push forward the philanthropic work that Hampton is doing.

Perhaps editorial zeal on my part may have had something to do with the starting of the movement. We publish at Hampton a monthly paper, the "Southern Workman," of which I have the honor to be one of the editors. This paper reaches not only the

<sup>1</sup> Paper read at the Ninth Annual Meeting of the American Folk-Lore Society, Baltimore, December 29, 1897.

whites, but many of the better educated negroes. It occurred to some of us that, by starting in the paper a department of Folk-Lore and Ethnology, we might be able to collect through the educated colored people, who are teaching among their own color in the country districts, some material that had not been already gathered, and might so, while adding interest to our publication, preserve a record of customs and beliefs now happily passing away, but which connect the negro's African and American past with his present.

Our first step was the organization of a folk-lore society, and the publication in the "Workman," and in circular form as well, of a letter to graduates of the Hampton school, explaining the desirability of collecting negro folk-lore and giving topics and suggestions. This letter was accompanied by an editorial giving extracts from letters received from prominent men and women, both white and colored, who had approved the plan as stated to them in private letters. Among those who so helped forward the work at the beginning were Professor Shaler, Mr. William Wells Newell, Colonel Thomas Wentworth Higginson, Mr. George W. Cable, Rev. Alexander Crummell of Washington, and Mr. Booker T. Washington of Tuskegee.

The Folk-Lore Society existed for nearly a year without constitution or officers, meeting usually once a month in my parlor, and offering whatever contributions it had to offer, in the most informal way. Its membership now is about twenty, mostly made up of colored graduates of the school, resident either on the school grounds or at Hampton. It has now a constitution, a president, vice-president, treasurer, and two secretaries. Its monthly meetings, however, still retain their informal character, as it is our experience that we do better work without too much red tape.

As a rule, subjects are given out in advance, but no formal papers are required. Sometimes some member who seems to have an unusual fund of knowledge on some subject will prepare a paper and bring it in, and then the discussion that follows it will, in many cases, add much to the matter contained in the paper. Our methods as a society have been, as a rule, altogether lacking in originality. We have gathered in for our own use all things relating to negro folk-lore that we could find, with this single exception, — nothing must come in that we have ever seen in print. Those of us who are teachers may obtain from our students stories or signs, or anything else that we choose to call for, and bring them in as our contribution. Others whose work throws them in contact with the older men and women, who still retain the primitive ways and thoughts of the slave days, can contribute what they gather in their conversation with them. Many of the members can, by cudgelling their own



brains, add to the general store old songs or stories or beliefs learned in childhood by the cabin fireside, and, though driven into the background by subsequent education, still to be recalled when really needed. Not long ago two members of the Society had the good fortune to obtain through some of the officers of the school a collection of about one hundred and fifty letters, written some twenty years ago for General Armstrong by the students, all on the subject of conjure doctors. After careful study and assortment, the material contained in them was embodied in two papers containing a considerable amount of novel and, we believe, authentic information about the methods of these practitioners, and their influence over their dupes.

Very early in the history of the Society we took up for careful study the "hag stories" that are found, vouched for with the most solemn asseverations, in every negro cabin. As story after story came in, the characteristics of this embodied nightmare came more clearly into view, until she stood out as an Afro-American vampire, a compound of European and African superstition, adding a new horror to existence by her stealthy fluid ways, the dire results of her nightly visits, and the terrible thought that she may be — indeed, in all probability is — your next-door neighbor.

On another occasion, a member of the Society who had in early childhood attended many night meetings in the little log meeting-houses in one of the most thickly-wooded counties of Virginia, was able to reproduce verbatim, from his own memory, several of the sermons and prayers of the night-hawks, as the night preachers were called. This report was rendered possible by the fact that the same sermons and prayers are used over and over by the same preacher, and that they are intoned in such a way as to remain in the memory like a song. Out of this recital grew up an interesting discussion of religious observances in general, — a discussion which brought out much that will surely help later in the understanding of the origin and place of the religious music of the negro.

In the study of the negro music, we have as yet done comparatively little. For this delay in beginning what we are convinced will prove one of the most interesting and valuable departments of our work, we have had two reasons. One of these reasons is, that until recently we have had no professional musician in our club, and another is the extreme difficulty of securing a negro song alive, as you may say. The Hampton School has already done much work in the line of collecting, arranging for our system of musical notation, and publishing, the negro spirituals, but that is not the kind of work that our Society wishes to do. Our desire is, not to obtain any song in a more or less changed or mangled condition, as you surely do

when you take it out of its foreordained and appropriate setting in some part of the complicated negro religious ritual, and adapt it to be sung as a regular four-part song by a choir or congregation, either white or black. Each one of these songs has its place and its history, and the work of our Society must be to find the place and the history of each song that it adds to its collection. We hear again and again of some one who has recently come into the school with such beautiful new plantation songs; and then they are taken down by the music teacher, and the choir is drilled in the rendering of them, and the whole school in time follows the choir's interpretation of them; and in a short time that song, with time and tune and spirit altered, becomes a totally different thing from the weird melody chanted at baptism, or "settin' up," or revival meeting in the log cabins, or by the riverside, or in the meeting-house of some little negro settlement. It is my belief that the reason why there is so much doubt to-day in the minds of so many of the best authorities, as to whether the negro spirituals are the product of the negroes, is because they have been subjected to this process of civilizing into regular written forms. If we can only secure and preserve them by some other method than that of writing them down, and then in each case obtain at the same time the history and setting of the song, many of these doubts as to their origin will be set at rest.

If we can obtain a graphophone, and thus make records not only of songs, but of sermons, prayers, etc., and so gather, as we cannot now gather, some complete records of entire religious services, we are convinced that through this means we may add much to the common fund of knowledge of the negro music. The music cannot be studied apart from the rest of the religious service with any hope of understanding either its origin or its present status.

At each meeting of the Society the secretaries take notes of the discussions, and these notes are put to two uses. Much of what is gathered in one monthly meeting is often printed in the folk-lore column of the "Workman" following, with a request for further enlightenment on this subject. This request is often responded to by workers in the field, who are in constant contact with the masses of the colored people, and who have thus better opportunity for collection than those who live on the school grounds.

We may take as a good example of the way in which the Folk-Lore Society, the "Workman," and our graduates outside work together, the notes in our folk-lore record on courtship. I do not think it had occurred to the Society as a whole, certainly it had not occurred to its white members, that there was a whole body of folk-lore connected with courtship on the plantations, until, at a meeting of which the subject was "Rhymes and Jingles," one of our members bethought

himself of certain rhymes used by the negro youth in courting. This led on to what are called "courtship questions," and we found ourselves face to face with a curious set of riddles and dark sayings used by the young negro men as a test of the intelligence of the girls with whom they consort. This field seemed so fertile and interesting that the subject of "Courtship" was allotted for the next meeting, and the member who had suggested the topic agreed to bring in a paper. The paper proved to be very complete and suggestive. Some of the members of the American Folk-Lore Society may remember it, as it was printed in the *Journal* two or three years ago under the heading, "Plantation Courtship," by F. D. Banks. It was reprinted in the "*Workman*" soon after. From the publication of the paper in the "*Workman*," we received in time much additional matter from different parts of the South. To-day, when I open the Society's record at the subject "Courtship," I find seven pages of written and printed matter that has been gathered through that paper of Mr. Banks, and by the coöperation of the Society, the "*Workman*," and the school's graduates scattered through the South.

The final disposition of all matter collected by the Society, for the present at least, is its entry in the record books. These books are divided into topics suggested by Mrs. Bergen's and Mr. Newell's "Topics for the Collection of Folk-Lore," published some time ago in the *Folk-Lore Journal*. In this way we are slowly accumulating a collection which we hope may, in course of time, be worthy of publication in book form.

As you will have already discovered, our Society confines itself altogether to the collection, and does not undertake to make any study of comparative folk-lore. There is not in its membership a single scientific folk-lorist, although we hope that when our material is published it may serve as one additional stepping-stone for the advancement of the science of folk-lore. As a society, we are laboring simply for the accumulation of material, and, by means of that accumulation, for a better understanding of the beliefs and imaginings, the hopes and fears, the manners and customs, that form the background of the thought of nearly eight millions of our fellow countrymen.

*Alice Mabel Bacon.*

HAMPTON, VA.



# NEGRO HYMN FROM GEORGIA.

PETER an' Paul wuz boun' in jail,  
 Togeda' dey sung, togeda' dey prayed,  
 De Lord he hyar how dey pray an' sung,  
 Den humble yo'selves, de bell done rung,  
 Den shout yo' glory yonda', shout yo' glory yonda',  
 Den shout yo' glory yonda' to de livin' Lamb.

Den Jesus he come ridin' by,  
 An' gib me wings to ride an' fly,  
 I fly to de east, da' free pearl gates,  
 De pearls in dat gate wuz big as cakes.  
 Den shout yo' glory yonda', den shout yo' glory yonda',  
 Den shout yo' glory yonda' to de livin' Lamb.

I fly to de no'th an' south an' west,  
 An' de nine white gates jes' like de rest,  
 Dar de twelve white gates is hangin' high,  
 Hab to drap yo' sins befo' yo' fly.  
 Den shout yo' glory yonda', den shout yo' glory yonda',  
 Den shout yo' glory yonda' to de livin' Lamb.

Gwine tek my mudda' by de han',  
 An' lead her down to de promise lan',  
 De promise lan' yo' neba' behold,  
 De promise lan' it am strung wid gold.  
 Den shout yo' glory yonda', shout yo' glory yonda',  
 Den shout yo' glory yonda' to de livin' Lamb.

Gwine to chatta' wid de Fada',  
 Gwine to chatta' wid de Son,  
 Gwine talk 'bout de worl' I jes' cum from,  
 An' de sin slip off from de babies' hade.  
 Den shout yo' glory yonda', den shout yo' glory yonda',  
 Den shout yo' glory yonda' to de livin' Lamb.

De hearse come along 'bout to-morro' day,  
 Tak de lilla baby, put de soul away,  
 Dey dig his grave wid de silva' spade,  
 An' let him down wid de golden chain.  
 Den shout de glory yonda', shout de glory yonda',  
 Shout de glory yonda' to de livin' Lamb.

*Emma M. Backus.*

## TRADITIONS OF THE TILLAMOOK INDIANS.

THE following traditions were collected during the summer of 1890, when I visited the Siletz Indian Reservation for the Bureau of American Ethnology in order to gather information on the Salishaw languages of Oregon. The Tillamook Indians are the most southern branch of the Coast Salish. They live on the coast of the Pacific Ocean, and are separated from their more northern kinsmen by tribes speaking Chinookian languages. Their language is spoken in two dialects, the Siletz and the Tillamook proper. It was first described and classified by Horatio Hale in the Publications of the Wilkes Expedition. The name Tillamook, by which the tribe is best known, is of Chinook origin. It means the people of Nekelim. The latter name means the place Elim, or, in the Cathlamet dialect, the place Kelim. The initial t of Tillamook is the plural article, the terminal ook the Chinook plural ending —uks. The dialect differs from the northern dialects in its peculiar phonetics. It has lost almost entirely the labials which, so far as I am aware, occur in a few names of places only. The culture of the Tillamook seems to have differed quite considerably from that of the northern Coast Salish, and has evidently been influenced by the culture of the tribes of northern California. This influence is also manifested in the traditions of the tribe, which will be found on the following pages.<sup>1</sup>

## I. THE THUNDER-BIRD.

Once upon a time there was a man who lived at Slab Creek. One day he went up the creek to spear salmon. When he started out the sun was shining, but soon dark clouds came up and it began to thunder and to rain. Then it cleared up again, but soon a new shower came on and he was unable to secure a single fish. He became angry and said, "What is that great thing that always darkens the water and prevents me from seeing the fish?" He went on and came to a tall spruce-tree in which a large hole had been burned by lightning. He looked into it and discovered a little boy. When he looked closer he saw the boy coming out. As soon as he had stepped out of the hole he began to grow, and soon reached a height taller than the spruce-tree; his skin was covered with feathers. Then he said, "Now you see how tall I am. Don't look at me; I am the one whom you have scolded."

Then the speaker, who was no other than the Thunderer, took the man's salmon spear and blanket. He leaned the spear against the

<sup>1</sup> In Indian names, vowels have their continental values. x = ch in German *Bach*; ɣ, palatal x; ɮ broad, dorsal l, similar to tl.

tree and hung the blanket on to it. He took the man under his armpits and flew with him towards the sky. When they reached a considerable height the man almost fell from under the Thunderer's armpits, and the latter descended again and allowed him to regain his strength. He thought: "Where shall I put him in order to prevent his falling down?" He said, "When we reach a great height, close your eyes, so that the strong wind which prevails up there will do you no harm." Then he flew up again and ascended in large circles. Each flapping of his wings was a peal of thunder, and when the noise ceased the man knew that they had arrived at the Thunderer's home and he opened his eyes. On the following day the Thunderer told him to go and catch salmon. The man went to the beach but did not see any salmon, while many whales were swimming about. Then he went back to the house and said, "I do not see any salmon, but many whales are swimming about."

"Those are the fish I was speaking of," replied the Thunderer. "They are our food. Catch a few!" The man replied, "They are too large, and I cannot catch them."

They went out and the man saw that the people were catching whales in the same way as he was accustomed to catch salmon. The Thunderer told him to stand aside, as he himself was preparing to catch whales. He caught the largest one and carried it up to a large cave which was near by, and when he had deposited it there the whale flapped its tail and jumped about, violently shaking the mountain, so that it was impossible to stand upon it.

One day the man went up the river and saw many fish swimming in it. He thought, "I am tired of whale meat and wish I could have some fish." He went back to the house and spoke to the Thunderer, "Grandfather, I have found many fish, and I want to catch them." He made a fish spear, which he showed to the Thunderer. The latter looked at it, but found it so small that he was hardly able to feel it. It slipped under his finger-nail, and he was unable to find it again. The man said, "How large are your nails! they are just like the crack of a log," and the old grandfather laughed.

The man made a new spear and went fishing salmon. Before he went the old man said, "Don't catch more than you are able to eat. You may take four or five." "I cannot even eat one." Then the grandfather laughed again and said, "If I should eat one hundred I should not have enough."

The man went out, caught one salmon, and brought it home. He was going to split it, but was unable to find a knife small enough for cutting the fish.

Then the Thunderer split a rock, as he thought, into very small pieces, but the smallest of these was so large that the man was

unable to lift it. Then the Thunderer broke it into still smaller pieces, and said, "I fear I have spoilt it, for it has become dust so fine that I cannot take hold of it." The man went out, but even then the smallest piece was so large that he was unable to lift it. After the Thunderer had broken it again and the man had selected the smallest piece, he said, "It is still too large, but I think I must try to make use of it. Then the Thunderer told him how to cut the fish. He followed his commands and cut the fish, as the people of the Thunderer were accustomed to do.

He roasted it and ate it, but was unable to eat all. Then his grandfather laughed and said, "Put it aside and go to sleep. When you awake you will be able to eat more." When the man awoke and wanted to continue to eat the fish it was gone. It had returned to the river from which he had taken it. He took his spear and went down the river to catch another salmon. There he saw one half of a fish swimming about. It was the one he had been eating. He caught it, roasted it, and finished eating it. The next day he caught another fish, and when he had eaten half of it and went to sleep he tied the rest to a pole in order to prevent its returning to the river. But when he awoke he found that it had returned to the river. He had burned one side of the head of this salmon, and the next day on going to the river he saw the same salmon swimming about. It had taken some grass into its mouth and covered one side of its face, as it was ashamed to show how badly it was burned. The Thunderer said, "Don't burn the salmon when you roast them, for they do not like it. They might take revenge upon you."

The next day the Thunderer again went whaling, and the man asked him to be allowed to accompany him, as he wished to witness the spectacle. The Thunderer granted his request, but when he came home in the evening he found that the man was badly hurt. He had been unable to stand on his feet when the whale was shaking the mountain, and was hurt by falling trees and stones. But on the following day he asked once more to be allowed to accompany the Thunderer. He tied himself to a tree, but when the Thunderer came back in the evening to fetch him he found him again badly hurt, as he had been knocked about by the swinging trees.

Meanwhile the relatives of the man had been searching for him for over a year. They had gone up Slab Creek, where they found his spear and blanket leaning against a large spruce-tree. They did not know what had become of him. They believed him to be dead, and his wife mourned for him.

One day while he was staying with the Thunderer he thought of his wives and children and longed to return. He said to himself:

"Oh, my children, are you still alive? There is no one to provide for you, and I am afraid you are dead." The Thunderer knew his thoughts and said, "Do not worry, your wives are quite well. One of them has married again. I will take you back to-morrow." What the Thunderer called the next day was actually the next year.

The following day he took him under his armpits and put him back at the foot of the spruce-tree, from where he had taken him, and then flew back home. The man believed that he had been away only four days, but it had been four years. He did not go to his house, but stayed in the woods near by. There his son found him. He asked the boy, "Who are you? is your father at home?" The boy replied, believing him to be a stranger, "No, I have no father; he was lost four years ago. For a long time they looked for him, and finally they found his clothes and his salmon spear." Then the man said, "I am your father. The Thunderer took me up to the sky, and I have returned." Then he inquired after his wives, and the boy replied, "Mother is well, and all my brothers have grown up and are also well. Your other wife has married again, but mother remained true to you." Then the man sent him to call his wife. The boy ran home and said, "Mother! father is in the woods." His mother did not believe him, and whipped him for speaking about his father. Then the boy went out crying. He said to his father, "Mother did not believe me." The man gave him a piece of whale meat and said, "Take this to your mother; I brought it from where I have been." The boy obeyed, and took the whale meat to his mother, who said, "I will go with you, but if he is not your father I shall beat you." She accompanied her son and found her husband. He returned with her into the house, and she invited the whole tribe. The man danced and became a great shaman. For ten days he danced, and the people feasted. Then he told them where he had been and what he had seen, and said that whenever they wanted to have a whale he would get one.

After some time the Thunderer came back and took him up once more and he stayed for ten years with him. Then he came home and lived with his people.

One day he went elk-hunting, and came to a small lake, where he found a small canoe. When crossing the lake he heard a voice calling him from out of the water, and on looking down he saw a hole in the bottom, and a human being in it, which called him. He jumped overboard, went to the bottom of the lake and stayed with the supernatural being for ten years. Then the latter sent him out in company of the beaver to gather some skunk-cabbage. They followed a trail and came to a parting of the roads. The man did not know where they were going. Then the beaver asked him:



"Do you know where we are going? This trail is Nestucka River, which we are now descending." They followed the trail to its end, where they found a large cave, from which the man emerged to the open air, while the beaver returned to the lake. At the entrance of the cave the man flung down two skunk-cabbages which he had found, and ascended the mountain. Ever since that time two stems of skunk-cabbage have been growing at the entrance of the cave.

His two sons found him on the summit of the rock. They took him home and invited the whole tribe. He danced and became the greatest shaman among his people. When a person died he was able to bring back his soul and restore him to life.

## 2. THE JOURNEY ACROSS THE OCEAN.

Once upon a time there were many people standing on the beach. They saw what they thought to be a whale drifting by, and many birds sitting on its back. Then five brothers launched their canoe and went out to tow the whale to the beach. When they had been gone a little while and approached nearer the floating object, one of the men said: "That is no whale," but the others did not believe him. They went on, and when they were near by they saw that it was no whale, but a canoe covered with whale skin on which birds were sitting. People from the other side of the ocean, the Lxuina'ē, were in it. When they saw this, they turned back as quickly as possible. The people from the other side of the ocean pursued them. The brothers had just time to reach the beach, when the other canoe overtook them. One of the five men jumped ashore, but the pursuers caused the water to draw back from the beach, and thus drew the canoe out into the sea. They took the four brothers who had remained in the canoe and began to return to their own country. They hunted whales while crossing the ocean, but whenever they were unsuccessful they cut pieces of flesh from the men whom they had captured and used it for bait. Finally nothing but their bones remained. Three of the brothers died, but the last, although nothing but his bones remained, was still alive.

The man who had escaped ran up to the house calling, "The men from the other side of the ocean have taken my brothers!" He went to the top of Bald Mountain, at the mouth of Salmon River, where he stayed twenty days fasting. Then he dreamed of his brothers. After this he returned to the village and asked all the people to accompany him across the ocean to see what had become of his brothers.

They fitted out their largest canoe and started out the next morning. At nightfall they stopped far out at sea. The mountains of their home had disappeared from their view. Early in the morning

they travelled on and stopped again at night-time. Thus they travelled for many days, steering towards sunset. Finally they saw the land at the other side of the ocean. They found a kind of wood which they did not know. It looked like reed, but was as tall as a tree. They went ashore, and the man who had escaped from the canoe said: "I will go alone and look for my brothers." He went along the beach and finally found a house. He waited until the following morning, and then he saw smoke rising from the roof. He opened the door a little way and peeped into the room. He saw a few old blankets. There was no living person to be seen. Cautiously he entered, and saw that something was stirring under the blankets. He was frightened and was about to fly, but he took heart and looked more closely. He found the bones of his brothers under the blankets. They said, "Have you come, brother? You cannot help us now. We cannot move, and you cannot restore us to our former lives. But let us take revenge upon these people. Take some of them back with you across the ocean. Every day their women go out to gather skunk-cabbage. Two go in each canoe, and when they return they will all come ashore and carry the skunk-cabbage up to the house. One only will stay in her canoe. She is the chief's daughter. Her garments are covered with dentalia." The man left the house, returned to the canoe, and told his people what he had seen and heard. On the following day they hid in the woods. The women returned from gathering skunk-cabbage, and one girl only remained in the canoe. Then they launched their canoe, bailed it out, ran up to the girl, captured her and left the shore. They put her in the bottom of the canoe. She said, "Treat me well. I shall not attempt to run away." They returned across the ocean, travelling in the daytime and resting at night. They had been unable to take along the men whom the Lxuine had captured, as they were nothing but bones, which would have brought ill-luck to their canoe. On the third day at nightfall they began to see the mountains at the mouth of Salmon River, and on the fourth day, at the time of sunset, they reached their village. There the man married the daughter of the Lxuine chief.

After a short time she was with child. She used to go out to the beach, look towards sunset and say, "Where the sun sets is my father's house." Every day she did the same thing. One night the people went out to see what she was doing. They did not find her at the place where she was accustomed to sit, and on coming toward the spot they saw her walking down the river on the surface of the water. She reached the sea and went over breakers and over waves back to her father's house. They were unable to bring her back.

After she had arrived at her father's house she gave birth to

a boy. When he began to grow up, he made a bow and arrow and shot birds. One day his mother told him that his father was a chief in a village on the other side of the ocean. She said, "I came back before you were born. I was pregnant with you for ten months. It may be that your father will come here some day to look for me. If you should ever see a man who does not belong to this side of the ocean, think that he is your father. Ask him where he comes from, and treat him kindly."

After a number of years the man asked his people to accompany him once more across the ocean. He wished to look for his wife. He filled his canoe with precious skins and blankets and started on his journey.

On arriving on the other side he concealed his canoe in the woods, left his people in charge of it, and went alone to look for his wife. He hid behind a hill under some bushes, where he was able to see all that was going on, while he himself was invisible. Finally he saw a boy coming, who was playing with his bow and arrows. The boy tried his strength, shooting as far as he could, and then gathering up his arrows. One arrow fell close to the man, who took it up. The boy ran after the arrow, and thus found his father. He asked, "To what tribe do you belong? You do not belong here." The man replied, "I belong to the other side of the ocean." Then the boy said, "Mother told me that she had carried me for ten months when she came here. She told me that if I should see a stranger I should treat him well, because he might be my father." Then the man was glad and said, "I am your father." He said to the boy, "Go home and tell your mother I am here. Is your grandfather at home?" "No; they have gone whaling," replied the boy. He returned to the house and found his mother sitting in company of many other women. He stepped up to her and whispered in her ear, "I found father; he wants to see you," and ran out of the house again. In order to avoid suspicion, the woman did not stir until midnight, when all the other women were sleeping, and then went out to see her husband. She said, "Have your people come with you?" He said, "Yes; they are waiting for me in the canoe."

She said, "Call them; I will give them to eat." At first they were afraid lest her father might kill them. But she reassured them, and called them in. Finally they concealed their bows and arrows and knives under their blankets and entered the house. After they had eaten, the woman's father returned, and when he saw the strangers he grew angry, but his daughter took him out of the house, and told him, "This is my husband. I love him. You shall not murder him. They are going to give you many fine presents." Then they became good friends. The strangers gave him many

skins and blankets and dentalia. After a while they returned home, accompanied by the woman and her son. Her father gave her beautiful clothing and many dentalia to take with her.

### 3. THE SIX TRAVELLERS.

Once upon a time there lived six men who wanted to travel in their canoe all over the world. They reached the lightning-door, which opened and closed with great rapidity and force. They went ashore, and one of them tried to pass through the door. He succeeded in jumping through it without being hurt. He found himself in a house, where he saw two blind women, who had a plentiful supply of whale meat. He took some of it and threw it out of the door. The first piece he threw passed through it, but the second was caught by the closing door. Then he watched his opportunity and jumped out of the house, when the door opened. It closed so rapidly that it cut off half of his back. He did not know what to do. But when he came to the canoe one of his companions said, "Let us put some mud on, which will heal it." They did so, and travelled on across the ocean.

In mid-ocean they saw a sea-otter swimming about. One of the men shot it, but it sank before they were able to reach it. After they had travelled for a long time they reached the opposite shore and saw a large village. When the people saw them coming, they rushed down to the shore, led by their chief, who threatened to attack the strangers. They asked, "Why do you wish to attack us? We did you no harm." He replied, "Yes, you did: you shot my dog." The men replied, "We shot no dog; where did you lose it?" The chief answered, "I sent it across the sea to hunt elk, and you shot it in mid-ocean." The men replied, "We shot no dog, only a sea-otter, which sank before we could reach it."

Then the chief said, "That was my dog." The men stated that they had not known it to be the chief's dog, and offered two slaves to make good the loss. Then they were received kindly by the chief, who showed them a cave in which they were to dwell. There was an opening to it on each side.

Early in the morning the chief sent his people into the house to kill the strangers before they awoke. The breath of his people was so hot that the house became very warm and almost stifled the men, who did not know how to escape. Finally one of the men called the bear to help them, but he was unable to assist them. Then he called the beaver, but to no better effect. He called the deer, which was also unable to help them. At last they called the raccoon, who began to sing, and suddenly a stream of water sprung forth from the wall of the cave, and all the people who had come into the house to

kill the strangers were drowned. Then the chief thought of another way of getting rid of the men. He invited them to a game of hoops.<sup>1</sup> He placed all his people in a row, he himself standing at the head. The strangers stood opposite, headed by the raccoon. Then the chief rolled the hoop, hoping that it would kill the strangers. It was made of lightning. The raccoon succeeded in stopping it with his pole.

Then the raccoon rolled back the lightning hoop, and it killed all the chief's people and the chief himself; only a little girl and a boy who had been left at home escaped. They grew up, and from them sprang all the water animals.

The six men launched their canoe, and continued their travels. After a while they saw a house. They landed, and went to see who lived in it. They found no one there, and were about to continue their travels, when one of the men remembered having seen a large supply of fish in the house. They returned and sat down near the fire. All of a sudden a basket filled with fish fell down from the loft. The chief said, "Put it back; maybe the people will return very soon, and they certainly would pursue us if they should find that we had stolen their fish." Then they put them back. After a while another basketful of fish fell down close to their feet. The chief said, "Let us eat of the fish, for we are hungry." After they had eaten, the men intended to carry baskets of fish down to their canoe. The chief took one basket and said, "I will take these fish; they are very good." At once he felt his hair pulled by invisible hands, and he was thrown down and his basket taken from him. He thought his people had done so, but on looking back he saw them still seated near the fire. Then he thought he had stumbled and fallen, the basket being very heavy. He took it up again, but as soon as he had turned towards the door he was thrown down once more and thoroughly beaten. His people had now finished eating. Each of them took a basket and turned towards the door. There they were thrown down at once and beaten by invisible hands. The baskets were taken away from them. Then they knew that the house was the abode of the shadows.

Then they left and travelled on for a long time. Their supply of provisions began to give out. They came to a country where the people had no mouths. They offered them a little of the fish they had left, but saw that the people merely smelled it and then threw it away. The chief of the travellers was surprised to see the mouthless people. He touched their faces in order to investigate if they had teeth, and when he found that they had teeth under the skin he

<sup>1</sup> The game of hoops is played between two parties, each man holding a spear, with which he tries to stop the hoop rolled by the opposite party.

resolved to cut open their faces. He took a stone, sharpened his knife, and opened the face of one of them. He told him to wash the wound he had made, and then to eat fish. After he had made a mouth for this one, all the others came to him, and asked him to do them the same favor. They paid him with fish and whale meat. He enjoyed this occupation, and made sport of the people, cutting some of the mouths so that they stretched from one ear to the other ; others he slashed from nose to chin. Finally they left this place and travelled on.

After they had travelled for a long time they came to a house, which they entered. They met two old women, but did not see any provisions in the house. The chief wondered what they lived on, but the old women did not take any notice of the strangers. They made a large fire and put stones into it, talking among themselves, and the men did not understand what they said. The chief of the travellers looked about the house, and all of a sudden he saw that their canoe had been transferred to the top of the roof. He did not know how it came there. He told his companions to throw grass on the fire, so that the smoke should fill the house, and to take the canoe down as quietly as possible. He alone continued to stay in the house, and pretended to talk with his companions. Soon the men succeeded in launching their canoe, then the chief ran down to the beach, jumped aboard, and they paddled away as fast as they could. When the old women found that their victims had escaped they began to cry, and said, "Our good dinner has run away." They were cannibals.

The men travelled on, and one night after dark they heard singing and dancing on the beach. They went ashore, and asked whether they might stay in the village over night. They were invited to a house in which a shaman performed his dance. The latter disliked the arrival of the strangers, and forbade them to enter his house. Then the chief of the travellers grew angry. He went down to the beach with his men ; they took their bows and arrows, returned to the house, and demanded to be admitted. He threatened to kill the whole tribe if they denied them admittance to the house. The shaman did not allow them to enter, and when the chief attacked the house he made him faint before he reached the door. His men poured water over his head, but were unable to restore him to life. Then the shaman said : "If you will give me two slaves, I will cure him." They promised to give him the slaves, and he cured the chief. They gave him the slaves, but then they killed him, entered the house, took away a large part of his property, and took three men and two women as slaves.

They travelled on, but the people whose shaman they had killed

pursued them in ten canoes. Before they were able to overtake the travellers the latter reached a village where a powerful shaman lived, whom the chief of the travellers hired. He told them that the other shaman whom they had killed had returned to life and was pursuing them. Early the following morning the pursuers reached the village. The shaman whom the travellers had hired asked them to stay in the house while he stayed at the door waiting for their enemy. He kept his supernatural powers in a bag of sea-otter skin, which he opened as soon as the enemies came. When they saw the contents of the bag they fell down dead.

Then the men wished to return home; they turned their canoe, and began their homeward journey. After a while they arrived at a huge rock, on which they found a large amount of driftwood. They made a fire on the beach and fell asleep. When they were fast asleep the rock began to shake, and they discovered that they were camping on the house of the Killer Whale. After a short time the monster came forth from under the rock and began to devour the travellers. The chief jumped into a fissure of the rock, where the monster was unable to reach him, and stayed there until it had returned to its house. When it entered its abode, the rock was shaking violently. In the daytime a great many sea-lions came to the rock to bask on the beach and on the driftwood. As the chief was very skilful in hunting sea-lions, having learned that craft from his father, he killed two sea-lions and one seal with his arrows. He put them into his canoe, made a sail out of his blankets, and started home. He had hardly gone when the monster came out of its house. It saw the remains of its subjects, and intended to kill the man who had murdered them. It chased him, but he began to sing and to conjure the wind. When the monster had almost reached him, the wind began to blow stronger and stronger, and drove the canoe forward, so that the chief was able to escape the Killer Whale. When he reached land near his village, and was crossing the bar, his people saw him coming. He was obliged to lower his sail, as the wind was blowing a gale. His people perceived that he had some difficulty in crossing the bar, and one of their largest canoes went out to assist him. When they approached him the Killer Whale had almost reached the chief's canoe; therefore, in order to escape the monster, he hoisted his sail and succeeded in entering the river. The large canoe, which was managed by twenty people, was unable to escape, and they were devoured by the monster. The canoe was upset. The women were standing on the beach, and saw the canoe being upset and the monster returning to its home. The chief was very sad at having lost so many of his people and thought of revenge.

He went to Salmon River and hired a powerful shaman, whom he asked to break the rock under which the Killer Whale lived. All the people who lived on his river accompanied him when he went out to the rock.

They had four canoes lashed together and covered with a platform of planks, on which the shaman was dancing. When they approached the rock, the shaman ordered the people to hide their faces and to turn backward. They turned the canoes, and the shaman began his incantations, singing, "Throw up! throw up! throw up!" The rock began to shake, and finally jumped out of the water, and falling, killed the monster. The latter, however, had two young ones, which stayed at the bottom of the sea and were not hurt by the falling masses. After the rock had settled down, they returned to it and continued to live there.

A year had elapsed; the people did not know that the young ones were still alive. One day they went out hunting seals and sea-lions. When they came to the rock, the two Killer Whales came out and devoured all the people; only the chief's son escaped by hiding under the bailer of one of the canoes. Peeping out from it, he saw one of the monsters swallow his father. He cried for fear, and pushed his canoe out into the sea, hoping to make his escape. He had no paddles, and drifted about helplessly. After a while some people who had remained in the village saw the canoe drifting by, and went out to secure it. They found the chief's son, who was so badly frightened that he was hardly able to speak. When he had recovered he told them what had happened.

#### 4. XÍ'LGŌ.

There was an old woman named XÍ'lgō, and an old man who lived far up Nestucka River. The old man lived a little farther up than the woman. He had no wife, and she had no husband. The old woman said, "I will go and try to find some children." She went down to the shore and sat down near a small lake, where she knew children used to go bathing. While she sat there waiting, two brothers and their sister came to the shore and began to play. After a while they took a bath, returned to the shore, and fell asleep. Then XÍ'lgō, who carried a basket on her back, took one of the boys first, the girl next, and finally the other boy, threw them into her basket, and carried them away. After a while the boy who lay in the bottom of the basket, and whose name was Taxuxcā, awoke, and, on finding where he was, scratched a hole in the bottom of the basket, through which he escaped. He ran away, and for fear jumped into the sea, where he has lived ever since that time.

XÍ'lgō did not notice his escape. When she reached home, she



took the children out of the basket. They awoke, and did not know where they were. She led them into her house, and gave them a place to sleep. On the following morning she said, "If you wish anything to eat, you must go to an old man who lives farther up the river, and who has a salmon-trap which is full every morning; there are both small and large fish in it." The children went, and saw the old man roasting salmon which he had fastened in a split stick and placed near the fire. He asked them what they wanted, "Do you want to eat salmon?" and they replied, "Yes, we are hungry, and we came here to eat. Xi'lgō sent us here."

When they had eaten, they said to the old man, "Tell us something," and he told them a tale and gave them many instructions. Then they returned. They found the old woman near the fire, where she was heating stones. She asked the children, "Did the old man tell you a story?" and they replied, "Yes; he told us many a tale, and gave us many instructions." Then she took the stones off the fire, placed skunk-cabbage leaves on top of the stones, and covered them with grass. When the skunk-cabbage was done, she ate it. Then she said, "You must go to the old man to-morrow morning and take him some skunk-cabbage; he will give you salmon in return." The children obeyed, and took some skunk-cabbage to him; he gave them salmon in return, and told them stories. When the children returned, Xi'lgō asked them, "Did he tell you stories?" When she heard that the old man had done so, she became angry, took her knife, and said, "I will kill him." She went and lay down with the old man. After a while she returned and said, "I have killed him." Then the children thought, "Where shall we get anything to eat if the old man is dead?"

Xi'lgō sang all the afternoon until late in the evening. On the following day she rose early and went out to get some skunk-cabbage. She returned before the children awoke and cooked it. She told them to take some of it to the old man. They thought, "Did n't she kill him yesterday? She told us that he was dead." Xi'lgō knew their thoughts at once, and said, "Where would you find anything to eat if I had killed him?"

Then the children went and found him roasting salmon as usual. He gave them some to eat, and when they were done he told them a story. On their return, Xi'lgō asked at once, "Did he tell you stories?" "Yes," they replied, "he told us a story." Then the old woman grew very angry. She took a long knife and said she would kill the old man. First they heard them talking for a long time. Then it became quiet. Again Xi'lgō lay down with the old man. Before going back she pulled her hair over her face, then she went back singing, "I have killed him; I have killed the old man. He spoke evil of me."

Early the next morning she rose and went out to get some skunk-cabbage. She returned before the children were awake, and cooked it. She told the children to take some of it to the old man. They thought, "Did n't she kill him yesterday? She told us she had done so." Xí'lgō knew their thoughts at once, and said, "Where would you find anything to eat if I had killed him?" Then the children went and found the old man roasting salmon as usual. He gave them something to eat. Then the children said, "We have enough," and asked him to tell them something. The old man said, "What shall I tell you? She is fooling you; she is fooling you." Then the children thought, "How is she fooling us?" They returned, and Xí'lgō asked them, "What did he tell you? did he tell you stories?" "Yes," they replied, "he told us stories." Xí'lgō began to cry. "And what did he tell you? He has always abused my father." Then she took a knife and went out, saying that she was going to kill the old man. When she left, the children were playing with shells. They arranged them in couples as husbands and wives. They saw her leaving, and they thought, "Did she say she was going to kill the old man? We will go and see what she is doing, and how she is fooling us." They took the shells along, except one couple, and followed her to the house of the old man. They heard the old couple whispering together. They went to a chink in the wall, through which they peeped, and they saw them lying down and talking. Xí'lgō cried at once, "How that tickles! I feel some one is looking at me." She wanted to jump up, but the old man said, "Oh, don't be in a hurry."

The children ran away at once. When Xí'lgō came back to her home, she did not find them. She saw only one pair of shells, which they had left. Then she said, "When you have grown up, you shall live as husband and wife."

The children went on and came to Clatsop, where they built a house. When the house was completed, the boy said to the girl, "Stay in that corner of the house, and I will stay in the one diagonally opposite." At night, when he was asleep, he heard the girl saying, "It is dripping here." Then the boy said, "Put your bed in the other far corner." The girl did so, and after a short time she said, "It is dripping here." Then the boy said, "Move your bed a little more this way, to the middle of the long side of the house." After a short time she said again, "It is dripping here," and he told her, "Come here to this side." After a short time the girl said again, "It is dripping here," and then he called her, and they lay down together. In due time she gave birth to a boy. The father and his son used to sleep on the roof of the house.

After a while Xí'lgō began to pursue the children, the old man

following her. One day, when the young mother had gone picking berries, Xi'lgō reached Columbia River, at a place opposite to where the house stood. She saw the man and the boy sleeping on the roof. She called them to take her across. The man did not hear her, and finally she became angry and said, "I wish you were dead." Then she returned homeward.

The man died, blood pouring from his mouth. At the time of sunset the boy awoke and began to cry. By this time his mother returned, and heard her child crying. She called her husband. "Don't you hear our child crying? Come take him down." As he did not stir, she went up to the roof and saw the blood. She turned the body over and found that her brother was dead. Then she took her son on her back, crying, "What shall I do?" She thought, "I will set fire to the house and burn myself." She gave her boy to a woman who lived close by, set fire to the house at one corner, and jumped into the flames.

After the fire had burned down, the woman who had taken care of the boy went and took a bone of the wrist of the woman and one rib of the man. She made a ball of the former and a bat of the latter for the boy to play with. She kept them at home until he was able to walk.

One day, when he was playing with his ball, he happened to hit a girl who was standing by. She cried and said, "You have made me sick with your mother's and father's bones." Then the boy thought, "Are these my father's and mother's bones?" Crying, he went into the house of the woman who took care of him, and said, "A girl abused me, saying that those were my mother's and father's bones." Then the woman became very angry, and whipped the girl until she began to cry. She cried so long that her nose became thin and pointed. The boy grew up, always thinking of his father and mother. He asked the old woman, "Who has killed my father and mother?" She said, "They who killed them live very far off, but if you want to go there I will help you." He wished to go, and the woman said, "A girl must go with you."

They selected a girl, and gave her a fine sea-otter skin to wear. The woman said, "Try to walk underground." She did so, assuming the shape of a mole. Then she told the boy, "Try to fly." He put a feather under his arm and flew away in the shape of an eagle. Then the two went to find Xi'lgō.

When they were gone he told the girl, "When we reach a town I will fly in front of the houses, and the people will come forth, then you must go underground and steal all the dentalia you can get hold of." When they came to a village he assumed the shape of an eagle. The people were all assembled in one house. One

man who happened to go out saw the eagle, and called the people, saying, "See what is coming there!" They rushed out, and among them was an old woman, who was no other than Xi'lgō. Meanwhile, the girl had assumed the shape of a mole, who had gained access to the houses by passing underground. She stole all the dentalia she could lay her hands on. When Xi'lgō came out of the house, the eagle rushed down and took her up. Her hat fell down when he lifted her up, but he took her out to the ocean, where he tore her to pieces.

Then he joined the girl again, and they travelled on. Soon they came to another town. Again the people rushed out of the house in order to see the eagle, and last of all there came an old woman, who was no other than Xi'lgō. The young man was surprised to see her still alive. He took her, carried her far out into the ocean, and tore her to pieces. When he took her up, her hat fell down.

He returned and met the girl, and they travelled on and met the Blue Jay, who asked them, "What are you going to do with the old woman?" The young man replied, "I want to kill her. Do you know how I can accomplish it?" The Blue Jay did not reply, and they left him. After a while they came to a town, and again the people came out to see the eagle, and last among them an old woman, who was no other than Xi'lgō. Once more he took her up and tore her to pieces far out in the ocean, and her hat fell to the ground as he lifted her up. He returned and met the girl, and when they were travelling on they again met the Blue Jay, who asked them what they were going to do with the old woman. The young man replied, "I want to kill her." Then the Blue Jay said, "You must not take her body, but take her hat. You will find a small, long thing in the top of her hat. That is her heart. You must tear that and throw it into the sea, then she will be dead." He followed this advice, and thus succeeded in killing the old woman.

In every town where they had been the girl had obtained dentalia, which they divided among themselves and returned home.

*Franz Boas.*

8 THE LEGEND OF THE HOLY GRAIL.

IV.

*John. Love*

AN account has been given of prose romances in which a quest of the Grail is achieved by Perceval, grand-nephew of Joseph of Arimathæa. The chronology assumes that the Arthurian period belonged to the end of the first century. So ignorant a misconception could not long pass unchallenged; it was thought necessary to postpone the action by four hundred years; such extension of time was effected by insertion of a number of ancestors, described as protectors of the Grail and possessors of the country in which it was kept. Together with this alteration went a change more essential, in virtue of which the place of Perceval came to be filled by a hero to whom was given the name which in English orthography appears as Galahad. Tales making mention of this new actor belong to a time when efforts were made to bring into a connected whole the inconsistent narratives dealing with the fortunes of knights of the Round Table. This result was accomplished by means of a voluminous composition, in which the most important figure was Lancelot of the Lake, whose passion for Arthur's queen became the centre of the history. An introductory composition undertook to explain the descent of the chief Arthurian heroes from Joseph of Arimathæa; while the interval between the earlier history and the advent of Lancelot was filled by a biography of Merlin, now continued and expanded. In this manner the body of Arthurian narrative was brought into some sort of sequence; and it is only as forming integral parts of this extensive system of fiction that have survived tales dealing with Galahad as the accomplisher of the quest.

GRAND ST. GRAAL, OR NASCIEN.

This romance is a recast of the story of Joseph of Arimathæa composed by Robert de Boron; the remodeller chose to indicate Robert as author of his reconstruction. A modern editor, Hucher, accepting such statement as veritable, assumed that Robert had written two histories of the Grail, and printed the longer romance under the title of Grand St. Graal, designating the shorter composition as Petit St. Graal. For want of a better name, the misleading title has been retained; it would seem wiser to denominate the story according to the name of some one of its chief actors, preferably Naschien, who figures as ancestor of Lancelot and Galahad. The author called his story simply *estoire du Graal*.

The writer, who wishes to be thought a well-known hermit reluctant to give his name, audaciously describes his work as in the

nature of holy scripture written by the hand of God, who is said to have appeared in vision in the year 717 after the Passion, bringing the book, which on Ascension Day is to be taken up to heaven, and which the hermit is told to copy (of this book, as above observed, Robert de Boron is afterwards indicated as translator). After the preface narrating this vision are recited adventures of Joseph of Arimathæa, according to the model furnished by Robert, but with expansions. The romance then proceeds to deal, at great length, with the experience of certain converts of Joseph, namely, Evelach king of Sarras near Babylon, his brother-in-law Josephe, and Celi-doine, son of the latter. At Sarras, by divine mandate, Josephe, son of Joseph, is consecrated as first Christian bishop, Christ himself performing the ordination: Evelach, who is at war with the king of Egypt, receives from Josephe a red-cross shield, with an injunction that it shall be uncovered only in time of mortal peril; this advice Evelach obeys, and in his utmost danger is saved by a (supernatural) white knight; he is baptized under the name of Mordrain, while Seraphe takes that of Nascien. In a vision, Mordrain sees his nephew Celidoine, son of Nascien, caught up to heaven, while nine rivers flow from his body; in eight of these a man from heaven washes his extremities, but in the ninth is completely immersed; the vision is expounded as having reference to the race of Celidoine, whose last descendants are Lancelot and Galahad.

The converts undergo a series of temptations and tribulations, being severally taken up by the Holy Ghost, and carried to rocky islets (the idea is borrowed from the temptation of Jesus); in this solitude Mordrain and Nascien suffer from assaults of the devil in feminine form, but are consoled by the daily visits of an old man (impersonating divine grace) who arrives in a self-sailing silver ship; eventually the three relations are brought together on a marvellous vessel, the ship of Solomon (emblematic of the Church), of which is given a curious and elaborately symbolic account.

Solomon having had an unfortunate experience of women, and indulging in satire of the sex, it is revealed to him that from his line shall come a virgin, through whom shall be made good the fall of our first parents; the race shall not end in this spotless maiden, but terminate in a virgin knight (Galahad), who shall deliver his people. Anxious to leave a memento for this descendant, Solomon, who in spite of his acrimony seems to be in the habit of taking the advice of his wife, constructs a wonderful vessel, in which he places a bed, with a crown at the head, and at the foot the sword of his father David, which for the purpose he furnishes with a new pommel; the hangings, supplied by Solomon's wife, are of tow, she declaring that they can be changed only by the daughter of a king (the sister

of Perceval, as related in the *Queste*). The bed is inclosed by a frame composed of two rods (presumably designed to sustain a canopy) rising perpendicularly from the centre of each side, and above crossed by a third; these rods (or spindles) are of the three symbolic colors, white for chastity, green for long-suffering, and red for charity; they are made from a scion of the Tree of Life, the wood of which has undergone three changes of color corresponding to the periods of primeval innocence, of the fall, and of the redemption; the vessel is only to be entered by persons of perfect faith.

On board of the ship is also taken a princess of Persia, the sole survivor of a vessel in which she has sailed; the princess must have been an acquaintance of Celidoine, he having already been described as preaching the gospel in that country, but as set adrift by jealous barons. Before reaching port, Celidoine is carried away by a mysterious bark and landed in Britain, whither also proceed Joseph of Arimathæa and his company, who use Joseph's shirt as a miraculous conveyance, preceded by the Grail, carried by bearers who walk on the sea; Celidoine comes to the city of Galefort, and preaches to the duke of that city; Mordrain, Nascien, and the princess arrive at Mordrain's country, but before Nascien can be reached by his wife he sets out in search of his lost son, and is carried by Solomon's ship to Britain, where he joins the party of Joseph, and in Galefort finds Celidoine. Joseph temporarily retires to the forest of Broceliande in Scotland; Josephe preaches the gospel in Britain, but is thrown into prison by the cruel king of North Wales; Mordrain, in Sarra, is notified by a dream, and makes a military expedition for Josephe's release, taking with him his own wife Sarracinte, Flegetine wife of Nascien, and the Persian princess. Mordrain finds his kinsmen in Galefort, and in the resulting war the king of North Wales is slain and Josephe released; the princess of Persia is united in marriage to Celidoine, who becomes king of Britain, and from this alliance descends the Grail hero. Sarracinte bears a son Galaad, who gives his name to *Gales* or Wales, and is ancestor of Urien (father of Yvain).

The romance proceeds to recite the story of Bron, Alein, Moys, and Petrus, as told by Robert de Boron, but with many expansions, the scene now being laid in Britain. Pier (Petrus) becomes king of the city of Orcanie and ancestor of Lot and Gawain. Mordrain, while approaching too near the Grail, is blinded by a hot wind, but in answer to his prayer receives a divine promise that he shall not pass from earth before looking on the face of Galaad (Galahad), the last of his line. With the exception of Mordrain and Celidoine, the actors simultaneously pass away; Josephe, in dying, retraces with his blood the red cross on the shield of Mordrain, which is deposited

in the abbey where Nascien is interred, there to await the advent, after four hundred years, of the last of his race (Galahad).

The story concludes by relating the lineage of the Grail hero on the father's and mother's side, in an equal number of generations. Instead of Alein, Josue, brother of Josephe, is substituted as ancestor (so that Galahad comes directly from Joseph of Arimathæa). Josue marries the daughter of a king Alphasan, who builds for the Grail the castle of Corbenic; from the danger of approaching too near the holy vessel, the hall of the castle receives the name of *Palais Adventureus* (as that of Sarra is called *Palais Esperitel*). In consequence of the divine wrath resulting from the slaying of Lambor (great-grandfather of Galahad) by a certain Varlan (or Bruillant), the kingdom becomes waste, and takes the name of Terre Gaste instead of Terre Foraine. The son of Lambor is Pellehan, who approaches too near the holy vessel, and is wounded by a divine weapon; it is predicted that he shall be healed only by his grandson (Galahad). His son is Pelles, the Fisher King, whose daughter (unnamed), through Lancelot of the Lake, becomes mother of Galahad. The descendants of Celidoine are enumerated, ending in Lancelot and Galahad; it is stated that the story will be continued in the tale of Merlin.

In spite of its prolixity and involution, the scheme of the elaborate narrative appears sufficiently simple. The whole composition seems intended to pave the way for the advent of a new Grail-hero, who shall be a son of Lancelot of the Lake, as well as a scion of the race of Joseph of Arimathæa. It was thought essential to provide this personage with an ancestry as imposing as that in earlier tales ascribed to Perceval; such end was accomplished by the introduction of a new group, Mordrain, Nascien, and Celidoine, answering to Joseph, Bron, and Alein of the tale of Robert de Boron. The adventures of this trio, although in appearance involved, really constitute an allegory, depicting the trials of new converts, their sustenance by divine grace, their tossing in the agitated waters of the world, and their deliverance in the ship of the church. The poem of Robert naturally falls into two portions, severally reciting his imprisonment and release, and the service and surrender of the Grail; in order to insert the new material, these divisions are separated, and the additional matter intercalated. Designing to derive from his main actors the families of the principal knights of the Round Table, the writer prefers that part of the action shall pass in Britain; in order to accomplish this purpose, it is necessary to represent Joseph of Arimathæa as an evangelist in that island. In accordance with current legend, Robert had described Joseph as a



soldier, whereas in the opinion of the later romancer the head of the pilgrim community ought to figure as a representative of Holy Church; accordingly, the personality of Joseph is divided, and the greater part of his activity now assigned to a son Josephe, who, as divinely ordained proto-bishop, is able to typify the clergy. In spite of this complex allegory, the writer is rather a novelist than a theologian, has at heart more the inditing of an agreeable story than the maintenance of a doctrinal thesis; his composition, as already remarked, is intended as an introduction to a body of fiction, in which the achiever of the quest was represented as Galahad. It seems reasonable to suppose that the long romance, occupying some eight hundred pages in the edition of Hucher, may have reached its present form only as the ultimate of several successive editions. The continuing invention of new episodes is attested by the manuscripts; one long addition has been printed by Hucher. Nevertheless, if the analysis here given be correct, it would appear to follow that the outlines of the story must have belonged to the tale as first devised.

A notice by a Cistercian chronicler, Helinandus, has been thought to furnish means for a determination of time. This writer mentions, under a date of about 717, that at this time a hermit in Britain was shown by an angel a wonderful vision concerning Joseph, a noble decurion, who took down from the cross the body of our Lord, and concerning the dish (*catino illo vel paropside*) in which the Lord supped with the disciples, and in which by the same hermit had been written a story termed *gradale*. Now, says the chronicler, in the French tongue *gradalis* or *gradale* signifies a dish (*scutella*) wide and somewhat deep, in which costly viands are commonly served in courses (*gradatim*), one morsel after another in various arrangement. In the vulgar speech it is also termed *greal*, as to the partaker grateful (*grata*), and acceptable as well by reason of the containing vessel, made of silver or other expensive material, as for the sake of the contents, namely, the manifold service of various meats. The history, as he says, he failed to find in Latin, but only in French, in which form it was possessed by certain nobles, but even thus not easy to be found complete.

It would seem self-evident that this notice refers to the present romance, with which it corresponds in virtue of date, the description of the Grail, and the mention of the work as introductory. As Helinandus ended his chronicles in 1204, it has been assumed that the composition took place at that time; but such ground appears unstable. The existing form of the prose tale seems to imply a later date; Gaston Paris tentatively suggests about 1240.

In the Nascien the functions of the holy vessel are similar to those which it performs in the poem of Robert. It is carried by

the pilgrims in their wanderings in an ark (symbolical of the ark of the covenant); it is placed as the chief object on a table (corresponding to that of the eucharist), at which the righteous are fed with such food as they may desire (*ke on peust desirer*, Hucher, vol. ii. p. 367). It is described as covered by a paten (i. 212). But there is a cardinal distinction, in that while in Robert's account the Grail is but a name for the eucharistic chalice, in the recast it is defined as the dish in which was served the Paschal Lamb. Hence the idea becomes confused, and the vessel is degraded to a talisman; in feeding the multitude, it is placed on the table, and the bread is multiplied as in the example of the miracle of the loaves and fishes.

The difficulties which this alteration of definition occasioned are exhibited in the elaborate and interesting account of the episcopal consecration of Josephe (ed. Hucher, vol. ii. p. 173 ff.), in which the writer has endeavored to make his narration conform to the practice of the cathedral churches of his day. The ark holding the Grail is represented as standing in the great hall of the Palais Esperitel at Sarraz; a knowledge of its contents is given through a series of visions of a mystical character.

(1.) Standing before the open door of the ark, Josephe sees Christ surrounded by angels bearing the instruments of the Passion, cross, nails, lance, sponge, scourge; presently the Redeemer is seen to be fixed on the cross and pierced by the lance, while the blood runs down into the holy vessel below his feet (the Grail).

(2.) Joseph, noticing the absorption of his son, presses forward, and obtains quite a different spectacle. In the ark stands an altar, covered with a white cloth surmounted by a red one. On one side of the altar reposes the lance-head, on the other the Grail, while in the centre stands a golden cup covered by a golden plate (chalice and paten), the cup containing the wine, and the plate the bread. Before the altar (facing Joseph) is seen a lifted hand holding a cross (a hand extended from a cloud being a symbol of deity), opposite (between Joseph and the altar), two hands carrying candles.

(3.) While so occupied, Joseph hears open the door of a chamber (probably a chamber in which the Grail is supposed to be kept, as is the case in Corbenic); he turns his head, and sees a procession pass through the door and enter the hall. In advance come angels, who act as aspergers and thurifers; an angel whose forehead is signed with letters (as in the sacred art of the time), bears the holy vessel, which reposes on a green cloth, while on one side is carried Holy Scripture, on the other a drawn sword. Behind proceed angelic candle-bearers, with candles of the three symbolic colors; last advances the risen Christ, robed as a priest. The procession makes circuit of the palace, and halts in front of the altar, making obeis-

sances. Supernatural persons habited as clergy bring forth vestments and array Josephe, Christ himself bestowing mitre, crosier, and ring, and expounding the symbolic significance of episcopal robes.

(4.) The consecration having thus been performed, Josephe is able to celebrate mass and enters the ark, which supernaturally enlarges to receive him (the ark answering to the chancel, which only priests may tread), while the people remain without. The altar is supposed to be arranged as before described, the chalice being surmounted by the paten holding the bread. The celebrant uttering the words of consecration, the wine is changed into blood and the bread to the body of Christ; from the paten the officiator takes the host, and perceives that the figure of a child has taken the place of the bread; he dismembers and partakes, while angels make genuflection. This done, attendant angels receive the paten and chalice, and return to the holy vessel, the paten on top of the chalice; the angels once more elevate and carry forth paten, cup, and vessel in procession through the building; the faithful communicate (but so far as the account shows, only of the bread). The sacred utensils are returned to the altar; the bishop disrobes, the vestments are placed in the ark, and a treasurer is appointed to take in charge the sacred objects.

In this curious account it will be seen that the arrangement of chalice and paten answers to that described in the words of Honorius of Auxerre, above noticed as paraphrased by Robert de Boron, and as forming the centre of his poem; the paten lies on the cup, serving as its cover, while plate and chalice are elevated in one act. To Robert this description presents no difficulty, inasmuch as with him the Grail is but a proper name for the cup; but the remodeller, embarrassed by his conception of the holy vessel as a dinner-dish, does not know in what way to utilize it in the ceremony, and can find no better resort than to make it serve the purpose of a receptacle; while he assigns to the chalice, conceived as a different vessel, the function which Robert had given to the Grail, now inconsistently made to occupy a subordinate position. Such manner of representation seems to be quite consonant with the theory that the progress of the legend consisted in a series of attempts to concord the independent and contradictory stories of Crestien and Robert.

In the latter part of the romance, the surroundings of the vessel are similar to the circumstances narrated in the *Queste*; it is kept in the upper chamber of the castle of Corbenic, whence of its own accord at night it enters the main hall, carried by unseen bearers, only the sound of whose wings is heard, and where service is performed before it by saints and angels; the place is too holy to be

used as a sleeping-chamber (vol. iii. p. 291). This more fantastic account may seem to suggest the labor of a different hand.

In the romance of *Pellesvaus*, above mentioned, it is stated that the Grail is susceptible of five different transmutations of shape, one being the eucharistic chalice; it served as the first cup used in the dominions of Arthur. The mention may be thought to indicate that the writer of the *Pellesvaus* was acquainted with inconsistent representations of the holy vessel, in one of which it figured as a cup of the sacrament; and certainly the manner of notice seems indicative of a later period of composition than that of the *Grand St. Graal*.

#### AGRAVAIN.

The long *Lancelot* romance consists of several distinct editions, reciting respectively the youth of the hero, his advent at court, and the incipency of his passion for the queen (*Galehaut*), his rescue of *Guinevere* from the mysterious land to which she has been taken by a ravisher (*Chevalier de la Charrette*), the quarrel of *Lancelot* with the queen, and his madness (*Agravain*), the quest of the Holy Grail (*Queste*), and the fall of the kingdom of Arthur (*Mort Artus*). The third and fourth of these divisions are connected as preface and sequel of a single story.

Although repeatedly included among early productions of the printing-press, the *Lancelot* has not as yet been critically edited from the manuscripts; in particular the *Agravain* is accessible only through a very brief abstract of P. Paris, and through the version of Sir Thomas Malory, in the twelfth and thirteenth books of his *Morte Darthur*, including only selected portions of the narrative. The variations of Malory from the usual French text of the romance have been pointed out by H. O. Sommer in his edition of the English writer.

As already remarked, the *Agravain* supplies an introduction to the story of the *Queste*. In the course of adventures, *Lancelot* arrives at *Corbenic*, the castle of *Pelles*, the maimed Fisher King; in order to fulfil an oracle, without *Lancelot's* intention, a meeting is arranged between him and *Elaine*, daughter of *Pelles*; the fruit of this encounter is *Galahad*, who is reared in *Corbenic*, and there seen as a babe by *Bohor*, in the course of a visit to the castle. *Bohor* passes a night of trial in the *Palais Adventureus*; being wounded, he is left in the hall, and there visited and healed by the Grail, which enters through the windows, preceded by a censer-bearer (a flying serpent or dove, according to different versions), and carried by a (supernatural) white-robed maiden, not clearly discernible. *Bohor* afterwards comes to the door of the chamber in which is kept the vessel, and sees it standing on a silver table, while a person habited as bishop (presumably *Josephe*) says mass before it. The appear-

ance of Perceval at Arthur's court is related. The writer introduces the Gallic wars of Arthur, followed by the Pentecostal feast described by Geoffrey of Monmouth; in the account of the latter this festival is immediately followed by the Roman wars and the struggle with Mordred; but the French romancer intercalates a long period containing the exploits of the knights of the Round Table in Britain. The daughter of Pelles attends this festival, as does Lancelot; the latter, once more unintentionally unfaithful to the queen, is reproved by the latter, and in consequence loses his mind, flying to the forest. After various experiences, he comes as a want-wit to Corbenic, is found by Elaine, and carried before the Grail to be healed. Accompanied by Elaine, he withdraws to a retreat called the Joyous Isle, whence, through the agency of his half-brother, Hector de Mares, and Perceval, he is once more induced to visit the court. By this time the young Galahad has reached the period of an independent resolution; desiring to be near his father, he asks and obtains permission to be transferred from Corbenic to an abbey near Camelot, where his education is intrusted to a hermit-tutor. A lapse of some years is now presumed to take place.

#### QUESTE DEL SAINT GRAAL.

This part of the Lancelot has been separately printed by Furnivall, but only from one MS. There exists also a Welsh translation, of a very faithful and literal character, but, as compared with the French text, exhibiting a number of omissions; it would seem that the Welsh manuscript represents a better text, the increments being invariably the result of interpolation. Whether there is in existence any French text answering to that of the Welsh version, can only be determined by a future critical edition.

The story is continued from the Agravain, the tale relating a visit of Lancelot to the abbey of nuns where Galahad resides, the knighting of the youth, his advent in Arthur's court, and his extraction of a sword from a block of marble (the incident is imitated after that related in the Merlin concerning a similar feat of Arthur). The Holy Grail appears, covered by a white napkin (the color of chastity), carried as usual by invisible bearers, and passes before the tables, causing these to be supplied with all desirable food; the knights vow a quest, not to be intermitted until they shall reach the court (of the Fisher King), where such fare is daily supplied. Galahad is owned chief of the questers, who pursue their several ways; he is provided with the red-cross shield hanging in the abbey where Nascien is interred (as recited in the romance treating of the latter), and performs feats allegorically interpreted, driving away the evil spirit that has taken up residence in the body of an entombed knight,

and releasing the imprisoned damsels of the castle of maidens (symbolical of souls in hell). Gawain and Perceval are overthrown by Galahad, who disappears, pursued by the others; Gawain and other knights fail to obtain opportunities of distinction (a failure emblematic of their unregenerate condition). Lancelot finds the Holy Grail standing on the altar of a lonely chapel, whence it descends in order to heal a sick knight, but falls asleep, and fails to honor the sacred vessel. The adventures of Perceval are related at length; he learns from an aunt that the quest is to be achieved by three persons, two virgins (Galahad and himself) and one chaste (Bohor); he arrives at the abbey of Mordrain, and sees the aged king; he is tempted by the devil, but consoled by the aged mariner (the same who appears in the Nascien story), and is taken away by a vessel that touches at his isle (after the manner of the characters in the romance last named). Gawain and Lancelot arrive at the cell of a hermit named Nascien (a different person from the Nascien of the Grand St. Grail), and are rebuked as personified Pride and Ostentation; Lancelot submits to scourging, and promises amendment, while Gawain is informed that he is to have no part in the quest. Adventures of Bohor are related; in time of need he abandons his brother in order to rescue a maiden, and finally enters the vessel which carries Perceval. The two are joined by Galahad, who is guided by Perceval's sister; they go to sea, and on an island discover Solomon's ship, concerning which is given the same account found in the Nascien story. The lady renews the hangings of the sword of David, which she supplies with cords of her own hair, dedicated to that use from the day of Galahad's knighthood; she presents Galahad with the sword, named the Sword of Strange Hangings. The voyagers land in Scotland; the sister of Perceval gives her blood to heal a leprous lady and perishes, giving directions that her body shall be put on board a ship without a crew, in order that the vessel may be wafted to Sarra, where she wishes to be buried in the Palais Esperitel. The three knights separate; Lancelot finds the ship conveying Perceval's sister, and here remains half a year in company with his son Galahad. A white knight bids them depart in order to complete the Adventures of Britain. Lancelot, in the course of wanderings, comes to Corbenic, and sees the Grail in the chamber, where it is covered with a green napkin, on a silver table, while mass is said by a mysterious priest, and angels swing censers. At the elevation of the host, Lancelot sees the celebrant overweighted by three men (the bread which has taken the form of the Trinity); he starts forward to assist him, but is struck down by a hot wind; on coming to himself he is told that his quest is ended. Hector arrives, but does not know that he

has reached the goal, and abandons the quest in shame. Galahad comes to Mordrain's abbey, and heals the sick king; he finally joins Bohor, in whose company during five years, he achieves the Adventures of Britain, and the two at last arrive at Corbenic.

The conclusion is of the most curt brevity. Galahad is recognized with joy, as an absentee of many years. Concerning the healing of the maimed being, nothing seems to be said; the French text, by an interpolation, has remedied the omission. The questers are led into the palace, where the Grail is seen standing on a silver table, and left alone, accompanied only by a (symbolic) maiden. Nine mysterious knights (who seem to typify the communion of saints) appear and unite in the ceremony. Josephe, first Christian bishop ordained by Christ at Sarras, descends from heaven in order to perform the rite; after the bread has been consecrated, the Redeemer replaces the celebrant, and himself dispenses the host. Christ informs the questers concerning the nature of the Holy Vessel, as the dish of the Paschal Lamb, and directs them to follow the Grail to Sarras, whither it will presently retire. Accordingly, the three proceed to the shore, where they find the ship of Solomon, and whither proceed the Grail and table. In the port of Sarras they find the vessel containing the body of Perceval's sister; they suffer persecution from a heathen tyrant, but the latter dies, and by divine command Galahad is made king. A year after the coronation, Josephe again descends and celebrates mass; when the plate which covers the holy vessel is raised, Christ appears within the Grail, and Galahad, according to his desire, passes away in ecstatic vision. Perceval dies as a hermit, while Bohor finally returns to Arthur's court, where he tells the story.

The French text adds that the account had been written out by order of King Arthur, and deposited in the abbey of Salisbury, where it was found by Walter Map, who translated it for King Henry.

The central feature of this composition is the figure of Galahad. The name (as Heinzel has pointed out) is biblical, Galaad being, in the Vulgate, the name of that great-grandson of Joseph who in the English version (Numbers xxvi. 29, and elsewhere) is styled Gilead. In Judges x. 18, where the English translation has, "He shall be head over all the inhabitants of Gilead," the Latin renders *erit dux populi Galaad*; the romancer may hence have derived the idea of making Galahad king of the people (biblical names are common among kings of the line as given in Grand St. Graal). The sonance with *Gales*, Wales, may also have had weight. That the proper names Galaad and Lancelot are repeated in the story, being

applied also to other members of the family, does not appear to need explanation, being entirely in keeping with the art of the narrator.

Some incidents of the story are parallel to those recited in the Perceval romances. That the Grail is made to emigrate from the castle of the quest to a home beyond the waves is in correspondence with the narrative of the *Pellesvaus*. The latter also mentions the red-cross shield, but as belonging to Joseph, who, being a soldier, might well leave such a relic to a descendant. The appearance of Galahad at court is quite correspondent to that of Perceval in the prose romance. Speaking more generally, the idea of a quest after the holy vessel is identical in both classes of tales. That the Galahad story is essentially a recast of that relating to Perceval may perhaps be thought evident from the alteration of time and insertion of additional generations of ancestors ; but it does not follow that the extant Perceval romances can be shown to be earlier.

In the *Queste*, the description of the Grail shows a tendency to become more talismanic and less symbolic. From the chamber in which it is kept it proceeds to the hall of the palace, exactly how does not appear. Here Galahad finds it on the silver table ; it seems an inconsistency that the spear (and, in the French text, a napkin) has to be carried in procession from the chamber. From this residence the Grail proceeds through Britain, on errands of healing and mercy.

In the final and most important part of the story the celebrant is Joseph, and reference is made to his consecration as first Christian bishop, a mention showing that the author had in mind the *Grand St. Graal*, which introduces this personage. Ritually considered, the account of the *Queste* is unintelligible. The bleeding lance is said to be placed in such manner as to exude into the Grail, filling it with blood ; presently, in obvious contradiction, it is stated that the vessel serves as depositary of the sacramental bread. Over the lance-head and the Grail is laid a napkin ; but in the second service we read that the vessel is covered by a paten, an arrangement only proper for the eucharistic cup. In the first ceremony Christ himself rises from the bread and feeds the communicants, so that the vision is complete ; in the second, only a partial glimpse of the Redeemer is obtained : thus we have bathos where climax is intended. The words put into the mouth of Christ are of childish simplicity ; they answer to Christ's admonition to the newly consecrated bishop in the antecedent romance, where they possess some applicability. It would seem that the writer of the *Queste* modelled his relation on the story of the ordination as related in the *Grand St. Graal* ; what there is reasonable and intelligible, regarded as a mystic account of an ecclesiastical rite, in the brief imitation of the *Queste* becomes



little better than nonsense. The idea to be conveyed is, that the mystery of the Grail, in other words the secret of a holy life, consists in the reception, through ecstatic vision, of the self-incarnating Redeemer, a privilege accorded solely to participants in the office of the mass, and only to such of these as are able to lead a religious, that is to say, an ascetic life; so long as this conception is set forth, the author is quite indifferent to the consistency of details.

The Agravain recites the manner in which Galahad was born, and how he came to be a resident of an abbey near Camelot. The *Queste* presupposes such history, and cannot therefore be regarded as an independent composition, but only as another volume of an elaborate novel. That the productions are not entirely consistent shows that they were not produced at one time by one hand.

That the same remark applies to other portions of the *Lancelot* story is proven by the introduction of Bohor as one of the questers, he being chaste, albeit no virgin knight; such mention has relation to a chapter of the *Lancelot* story reciting a corresponding adventure of Bohor.

With relation to the *Grand St. Graal*, or *Nascien* romance, the case is similar. It has been shown that the final and principal chapter of the *Queste* seems to be modelled on the former story. So also the abstract given of the history of the converts Mordrain, *Nascien*, and *Celidoine* refers to the earlier romance, in which, as already observed, the motive is allegorical. The same is true of the introduction of the ship of Solomon, which in the *Grand St. Graal* has a function as serving to transport the actors, as well as to typify the delivering church; in the *Queste*, the vessel appears to be dragged in merely for the purpose of decoration.

On the other hand, even although the *Nascien* story may have been earlier than the existing form of the *Queste*, and served as a model for the latter, yet it seems clear that it must have been composed to serve as preface for a tale of the quest in which the achiever was a son of *Lancelot*; furthermore, the relation as now preserved has been edited in such manner as to bring it into accord with the extant version of the *Queste*.

The conclusion must be, that the several works mentioned form a body of romance, every part of which has been edited and reedited with reference to every other. In this task have been engaged many hands, the resulting stories never being brought to absolute uniformity; various stages in the development may be conjecturally indicated, but it seems very improbable that complete apprehension will ever be attained; one might as well turn a telescope on a mirage as expect by methods of minute scholarship to solve such a problem. On general principles, it may be presumed that the reputation of

Galahad, as substitute for Perceval, the earlier hero of the quest, had been established by some one work of merit, which we possess only in the form of the developments to which it gave rise ; but as recasts give small idea of originals, it will be safest to assume that no notion can be obtained respecting the nature of such supposititious story.

The complication of the extant romances is still further increased by indications that in addition to the *Queste* as now preserved existed other French versions of the history. An example of such an independent narrative is furnished by a Portuguese work entitled "*Demanda do Santo Graall*," doubtless the rendering of a lost French original. The "*Demanda*" has only in part been printed ; so far as accessible, it makes the impression of a story yet more sophisticated than the *Queste*, and exhibiting still further advance in the evolution of the cycle. In any case, the existence of such a production goes to make clear the extent to which each successive editor indulged his fancy, his alterations being limited only by his powers of invention and adaptation.

Setting aside questions of origin, and regarding the *Queste* as a much edited conglomerate, in which the material was finally brought into a form deemed suitable for incorporation in the Lancelot romance, it still appears possible to decipher the motives presiding over the construction. The Holy Grail being considered as representing the central mystery of the faith, the eternal self-sacrifice of Christ, as represented in the ceremony of the mass, it was necessary that the possessor of the vessel should exhibit a character in conformity with the ecclesiastical ideal of the Christian life. This ideal of excellence was that belonging to monastic asceticism ; for such presentation the figure of Perceval, as it had been drawn by Crestien, was too human ; it therefore was thought necessary to invent a new hero, who should more perfectly answer to the conventional conception of laudable piety. For the sake of popularity, as well as of artistic contrast, this person was made a son of the admired Lancelot, to whose unlawful passion he offered the most complete opposition. In order not to break too violently with a form of the tale still accepted, it was considered worth while to associate Perceval as a subordinate hero of the quest ; to avoid awkward duplication, and secure a symbolic trinity, Bohor, cousin of Lancelot, was added to the group. Lancelot, though rejected with the pride of the churchman who sets foot on the magnificence of the world, was yet treated with the respect due to his office as main hero of the long narrative in which the story of the quest was to be only an episode. Other knights of the Round Table were introduced merely for the purpose of expressing reprobation of secular splendor. In the por-

trait of the central personage, care was taken to remove every trait that implied failure or disappointment; in Galahad was to be exhibited only the shining forth of spiritual glory manifest in the Christ of whom he is avowedly a copy. The character of the hero, apparently chivalric, is in reality ecclesiastical, and the narrative an eulogium, under the form of the novel, of monasticism and especially of celibacy.

It may be doubted how far such manner of representation was the expression of individual conviction, how far of conscious art. The *Queste* was designed as one volume of a fashionable romance, of which other volumes were intended to possess sentimental attraction; such inconsistency in no wise disturbed the author, who was not incommoded by the knowledge that his pious construction depended on a discreditable intrigue.

Respecting the characteristics of the story, the present writer has observed, in the Introduction of a recent work: "The narrative exhibits no development of personality, no characteristic portraiture; having its chief literary merit in an agreeable style, it proceeds with the cold indifference of a writer who is conscious that his tale is an allegory. The outward world can scarce be said to exist; we are in the realm of religious ideas, supernatural forces of light and darkness, of whose struggle the visible universe is merely a symbol. Accepting this conception, the story is devoid of depth; in this drama the actors are as mechanical as the properties; the reader asks himself whether the creator of the play aimed at any end higher than the production of a fashionable novel. If such was his purpose, the task was a success. The prose style permitted the supposition, encouraged by the tenor of the narrative, that it was entitled to the credit of history; incorporation with the adventures of Lancelot favored its authority; while, in return, the attraction of the new romance extended the influence of a body of fiction capable equally of gratifying sentimental taste and appealing to religious austerity. In such manner, and through popular preference for masses over details, for myth above character, the fame of Galahad came to supersede that of the more human Perceval."

It has been especially in modern English literature that the romance has exercised influence. This effect has been attained in virtue of the enthusiasm of Malory, in whose abstract the tale assumed a freshness not to be found in his French original, and from whom the narrative passed into the hands of Tennyson, in whose beautiful lines it came to represent quite a different order of ethical ideas.

NOTE. — Already has been mentioned the discussion of R. Heinzel, "Über die Französischen Gralramane," in the *Denkschriften d. Kais. Akad. d. Wiss.*, Phil.-hist. Classe, vol. xl. iii., Vienna, 1892. — In my *King Arthur and the Table Round, tales chiefly after the Old French of Crestien of Troyes*, 2 vols., Houghton, Mifflin & Co., Boston and New York, 1897, I have given a version of some of the important passages of the *Queste* after the text of Furnivall. In this text is an important error; the name of Joseph is substituted for that of Josephe (son of Joseph) as celebrant of the mass before the Grail, at the advent of Galahad. It seems plain that the writer of the *Queste* knew and used the *Grand St. Graal*, which must therefore be considered as the earlier work; the relation extends to the language of the passage. — The Portuguese *Demanda* has been partly edited by K. v. Reinhardstoettner, Berlin, 1889 (but only to the extent of one volume). An opinion has been expressed that the Portuguese work represents an older form of the *Queste*. This view is examined and rejected by Heinzel, pp. 162-171. So far as the *Demanda* has been printed, it seems to correspond closely to the *Queste*, with the interpretation of extraneous matter, partly after the data of the romance of Tristan; such manner of expansion is quite in the usual line of later versions of a story, and no reason has been given which requires the modern reader to take any other view. — For the Latin of Helinandus, see A. Nutt, *Studies on the Legend of the Holy Grail*, pp. 52, 53.

*William Wells Newell.*

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## BORROWING TROUBLE.

A FOLK-TALE common and often quoted by country people belonging to the States of New York and Ohio, in ridicule of those who unnecessarily "borrow trouble," is as follows:—

Once there was a girl. One day her mother came into the kitchen and found the girl sitting crying with all her heart. The mother said, "Why, what is the matter?" The girl replied, "Oh, I was thinking. And I thought how some day perhaps I might be married and how I might have a baby, and then I thought how one day when it would be asleep in its cradle the oven lid would fall on it and kill it," and she began to cry again.

A variant from Greenfield, Mass., which can be traced back fifty years, runs thus:—

A girl sat on a river bank crying. On being asked the cause of her grief, she replied, "Oh, I was thinking if I had a darter and my darter had a darter and she should fall into the warter, how dreadful it would be."

Both of these folk-jests are probably fragmentary survivals of a popular European folk-tale. In Mr. Joseph Jacobs's volume of "English Fairy Tales," the tale of "The Three Sillies" is a well-sustained story, having exactly the same *motif* as that which gives point to both of the very brief stories that I have found in the United States. In the English folk-tale the girl goes to the cellar to draw beer, and falls to crying after indulging in fancies similar to those of the girl in our American stories. There is a Scotch variant of the tale. Grimm's "Clever Elsie" is very similar to the English version of this old folk-tale. There is also more than one Russian variant. In "Bastianelo," No. 93, in Crane's "Italian Popular Tales," a bride goes down cellar to draw wine, and muses in the same manner. It is interesting to note little details that relate to the various environments where the tale takes root and becomes a part of the local folk-lore. In Germany and England, it is while drawing beer that the maiden falls into soliloquy. In Italy it is wine, the national beverage, that runs away while the girl goes on with her idle dreaming. In New York and Ohio, where the great brick ovens were so often built into the wall beside the kitchen chimney, it is the oven lid that will fall and kill the sleeping child. The Western Massachusetts variant, told in the midst of the great meadows over which meander their rivers, describes the girl as sitting on a river bank while she worries over the drowning of her future grandchild. These stories are told in the United States as true, and the incidents are generally supposed to have happened long ago in the same neighborhood.

Within a few months I took down from the verbal narration of a young Armenian woman a folk-tale called "My Son Ali," with which she had been familiar from her childhood. To me it seems the most interesting form I have yet found of this tale, so widely disseminated, whose heroine is a girl or woman who weeps violently over some hypothetical disaster that is to happen to a child as yet unborn. The incident narrated in "My Son Ali" of a horse being gotten away from its owner, in order to carry necessities to some one in heaven, occurs in "Not a Pin to Choose" between them, one of Dasent's "Popular Tales from the Norse," also in Grimm's "Wise Folks."

#### MY SON ALI.

Once upon a time there was a girl whose name was Fatima, who lived with her mother and brother, for her father was dead. Not far from the house there flowed a river. Twice each day, early in the morning and at evening, Fatima took a large copper vessel, and went to the river to bring fresh drinking-water to the house. Early one beautiful morning she went as usual to bring her kettle of fresh water. She sat down under a great mulberry-tree which overhung the river. It was full of ripe fruit which hung far above her head. As she sat there enjoying the beautiful early morning and looking up into the tree laden with fine fruit which she, being a girl, could not reach, since she could not climb the tree, she fell a-thinking.

She thought how some day perhaps she would be married and perhaps would have a little son and his name would be Ali, and after a time he would grow to be eight years old, and that then he could go to the river to bring fresh water in the morning. Then she thought how, when Ali had come to the mulberry-tree, he would climb up into the tree to pluck the delicious berries, and how at last the poor little boy would fall from the tree into the river and be drowned.

Then Fatima sprang up crying, "Oh! Ali! Ali! My son! My son Ali!" and she ran home crying aloud, "My son Ali, my son Ali is dead!"

As she ran along the street the people came out calling to her and asking what was the matter. She did not stop, but ran on crying, "Ali! Ali! My son Ali! My son Ali is dead!" until she reached her own home.

Her mother, seeing the water vessel empty, and hearing her daughter crying aloud, said, "What is the matter? Why are you weeping? Why have you brought no fresh water this morning?"

Then the girl told her mother how she had sat under the mulberry-tree, and had thought that perhaps some day she would be married and would have a little son and his name would be Ali, and when he

had come to be eight years old he would go to draw the water for the family, and he would see the ripe mulberries hanging from the tree and would climb the tree to gather them, and he would fall into the river and be drowned, and again she burst out, "Oh! Ali! My son Ali! My son Ali is dead!"

Then the mother also burst out crying, and the two sat there all day lamenting and weeping over the poor, drowned Ali.

Late in the afternoon there came to the door begging bread a Chingana woman (gypsy). When she heard the great outcry and saw the two women weeping she asked, "What is the matter?"

The mother told her the story, how her daughter had gone to draw water from the river, had sat down under the mulberry-tree, and all that she had imagined, how she came home crying, and how ever since they had been grieving over the lost Ali.

The gypsy said, "I can tell you about your son, for you know my people can not only read the past and the future, but can see into the other world and tell what is going on there."

"Oh," cried Fatima, springing up. "Can you give me some word of my son? Where is he? How is he? Is he happy? Is he well? How old is he?" And she stopped crying, and danced, laughing, about the room in expectation of hearing about her dear lost Ali.

Then the cunning old Chingana said, "I see your son. He is now about twelve years old. He is not well. He is very poor and hungry. If any one should give him one piece of bread, he would be so glad that he would jump ten times for joy. He is lying down, faint and weak, wanting food; but if you will give me food I will carry it to him, and soon he will be well and strong."

Then the mother and daughter made themselves very busy preparing food to send by the Chingana woman to little Ali. Fatima hurried out to the shop to buy nuts and fruit. The mother brought some saddle-bags, which they packed with bread and all kinds of delicacies. They also put in clothes that they thought a twelve-year-old boy could wear.

By the time that all was ready the saddle-bags were so heavy that the Chingana said she could not carry them. She was very cunning, and as she had entered the house she had seen a fine horse standing in its stall at the side of the house. This horse belonged to Fatima's brother. The old woman said, "Have you not a horse that you could lend me to ride upon to carry the saddle-bags to your Ali, for he is suffering, and I should hasten to bear your presents to him?"

"Yes, yes," cried Fatima and her mother. "We have a horse," and they hurried to lead forth the horse to the front of the house. The saddle-bags were placed on the horse, and the old woman mounted and rode away.

Not long after she left, Fatima's brother came home from his work. As he approached the house he heard great crying, for the women had again begun to weep after the departure of the Chingana. The brother heard his sister crying, "Ali! Ali! My son Ali is dead!" He came in, saying, "What is the matter? Where is my horse? Why are you crying like this?"

Then Fatima and her mother together told him the sad story, how his sister had gone to the river to draw water, how she had sat under the tree and all she had imagined, and how she had come home crying, and how they were grieving over the poor drowned Ali.

But he said, "Where is my horse? Tell me, where is my horse?"

Then they told him of the visit of the Chingana, and how they had sent food to Ali, whom she had seen suffering.

The brother said, "Tell me quick! which way did she go?" and he scolded his sister for crying and being so foolish. They pointed out the direction taken by the gypsy woman, and the brother ran on at full speed.

In about half an hour he came to a mill. He stopped here, thinking that the miller might give him information about the Chingana woman, who, he felt sure, meant to steal his horse.

Now when the Chingana had reached the mill, fearing she might be overtaken, she had stopped and asked the miller to change clothes with her, and to conceal the horse in his stable. The miller was not a very wise man, and consented to do as the Chingana asked; so when Fatima's brother came to him, the miller was wearing the dress of the old woman as he worked at grinding the corn. The brother quickly spied the horse in a stall underneath the house, and as he talked with the miller, questioning him about the Chingana woman, he said, "Why, you are wearing the dress my sister described. You must have on the clothes of the gypsy." Just then, lifting his eyes, he saw in a tall tree above him a man looking down. This was the Chingana woman, for after putting on the clothes of the miller she had climbed the tree, hoping to conceal herself in the branches. The brother then told the miller he must confess the whole truth, for he felt sure that he knew all about the thief. After some urging, the miller told him how the Chingana woman had come to him, and asked him to change clothes and to conceal the horse. This he had done, meaning no harm. He then led out the horse, which the brother took possession of, but this did not satisfy him. He said the Chingana woman must go to prison. He bade the woman come down from the tree, but she refused to do this until officers came and commanded her to descend. She was then led away to prison.

The brother mounted his horse and returned home. When he



reached home the women were still crying. He said to Fatima, "Are you not ashamed to sit here crying and talking of your lost son Ali? You have no son; you are a young girl. You should be ashamed to be so foolish, and to cry aloud about your son Ali." His words had no effect upon Fatima, who continued to weep and cry aloud. At last the brother drove her out of the house, saying, "You shall not longer live in my house, you foolish girl, who sit crying about your son Ali."

Fatima, weeping, went away to one of the neighbors, with whom she stayed two days. Then she came back, begging her brother's forgiveness, asking to be allowed to come back to her home, and promising that she would be quiet and gentle as before. She said, "I am sorry that I was so foolish. I did not know what I was about. I hope you will forgive me." This he did, and they lived in peace forever after.

I see a small basket coming down from heaven. In it there are twelve pomegranates, five for me, one for you, Josephine, one for you, Pailoun, one for you, Arousyak, one for you, Diran, one for you, Augustina, one for you, Naomi, and one for you, George.

The Armenian story-teller often ends the tale with some such formula as the above, always keeping the larger share of the fruit for himself, and doling out the rest to each one of the listeners to whom he points. The narrator looks up suddenly at the end of the tale and lifts his hands as if he sees the fruit descending. When he finishes, the audience clap their hands and laugh. Of course the kind of fruit and the number varies according to the pleasure of the narrator. The tales are often told by the old people, by family servants, or by the children themselves, while a number of people, either children or grown people, are gathered about a brazier on winter evenings; or during summer nights, when the family have gone to their beds on the roof-tops, where they sleep during the hot months spent in the vineyards, some one tells a story while the others sit or lie on their beds looking up at the star-lit sky. Another favorite time for telling old tales is when the peasants are removing the cotton from the pod. This work is often done in the evening. Sometimes the workers sit out of doors, keeping a little fire from some of the dried pods of the cotton, or perhaps if it is quite cool they gather about a fire indoors.

*Fanny D. Bergen.*

## NEGRO SONG FROM NORTH CAROLINA.

X

O! my pious ole daddy I done lub him dear,  
 An' he done gone fo' many a year;  
 He done lay in de clay fo' many a day,  
 Till de Lord hab come an' tote him away.

## CHORUS.

O da' 's a crown fo' me, reign, Jesus, reign,  
 An' da' 's a crown fo' yo', reign, Jesus, reign,  
 O, glory to de Lord, da' 's a crown fo' us all,  
 Reign, Jesus, reign.

O! da' pious ole Paul he done see de glory,  
 But he done gone fo' many a year;  
 He done lay in de clay fo' many a day,  
 Till de Lord hab come an' tote him away.

O! da' pious ole Jacob he done see de ladda',  
 But he done gone fo' many a year,  
 He done lay in de clay fo' many a day,  
 Till de Lord hab come an' tote him away.

O! de pious ole Daniel he done see de lions,  
 But he done gone fo' many a year,  
 He done lay in de clay fo' many a day,  
 Till de Lord hab come an' tote him away.

## CHORUS.

O! da' 's a crown fo' me, reign, Jesus, reign,  
 O! da' 's a crown fo' me, reign, Jesus, reign,  
 O! glory to de Lord, da' 's a crown fo' us all,  
 Reign, Jesus, reign.

In singing, the first verse is repeated, with the substitution of the words "ole mammy," "ole sister," for "ole daddy," and so on, until all the deceased members of the family have been named. (*From Polk County.*)

*Emma M. Backus.*

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## RECORD OF AMERICAN FOLK-LORE.

### NORTH AMERICA.

**ALGONKIAN. General.** In the "American Antiquarian" for July-August, 1897 (vol. xix. pp. 211-218), Professor Cyrus Thomas discusses "The Migrations of Algonquian Tribes and other Stocks" (Fifth Paper). Some rather doubtful affiliations are suggested.

**Micmac.** Professor W. F. Ganong's excellent "Monograph of the Place Names of New Brunswick," which appears in the "Trans. Roy. Soc. Canada" (sec. ser. vol. ii. 1896, pp. 175-289), contains a section (pp. 187-196) on "Indian Place Names," while the "Dictionary of Place Names" given at the end of the essay has many interesting and valuable interpretations.

**Montagnais.** To the "Trans. Roy. Soc. Canada (sec. ser. vol. ii. 1896), Mr. E. T. Chambers contributes (pp. 131-139) a paper on "The Philology of the *Ouananiche*." For this fish (twenty-seven varieties of spelling are cited), the author prefers *ouananiche* as oldest (used nearly 250 years ago by the missionaries: *Sananiche*) and nearest the Montagnais *wananish*, diminutive of *wanan* or *wanans*, native name of the fish.

**Natick.** This name, so important in the early history of Massachusetts, forms the basis of an interesting and valuable paper, "The Significance of John Eliot's *Natick*," in the "American Anthropologist" for September, 1897 (vol. x. pp. 28-287), by Mr. William Wallace Tooker. After thorough examination of all variant forms, and consideration of all etymologies hitherto advanced, Mr. Tooker came to the conclusion that *Natick* really signified "the place of (our) search," and had the great good fortune to find that Eliot in a letter written in 1650 says, "I propounded unto them *that they should look out some place to begin a town*," and, a little farther on, "the Lord did, by His special Providence and answer of prayers, pitch us upon the place where we are at Natick." This clearly confirms Mr. Tooker's derivation, which, we note, is accomplished with his usual acumen.

**ATHAPASCAN. Navaho.** To the "American Anthropologist" for November, 1897 (vol. x. pp. 371-376), Dr. Franz Boas contributes an interesting paper on "Northern Elements in the Mythology of the Navaho," based chiefly on Dr. Washington Matthews's "Navaho Legends" and Dr. Boas's "Mythology of the North-Pacific Coast." Some of the Coyote tales — the myths of the visit of the war-gods to their father the sun, the wife-seeker's visit to the sun, the deluge-stories, the tale of the man who was carried to the eagle's nest, etc. — invite comparison. Dr. Boas's general conclusion is: "The

more elaborate tales which are worked into the fabric of the legends of the Navaho, and which are common to their mythology and to that of the northwest coast, seem to me to be a certain proof of the complex origin of the Navaho traditions. It is important to note that coincidences with Siouan and Algonquian legends are rare, and that only such are found as occur also on the North-Pacific coast."

COLORADO. In the "American Antiquarian" for July-August, 1897 (vol. xix. pp. 223-226), Mr. L. W. Gunckel describes some "Ruins and Picture Writings in the Cañons of the Elmo and Hovenweep," on the borders of Colorado and Utah.

KERESAN. Under the title, "The Verification of a Tradition," F. W. Hodge contributes to the "American Anthropologist" for September, 1897 (vol. x. pp. 299-302), an account of the exploration of the celebrated Mesa Encantada, which figures in the migration legends of the Indians of the Pueblo of Acoma. The result was the finding of "abundant evidence that the enchanted mesa was inhabited at a remote period, and that the tradition to that effect is substantially true."

KLAMATH. A valuable addition to the slowly increasing literature of ethno-botany is F. V. Coville's "Notes on the Plants used by the Klamath Indians of Oregon," which appears in the "Contributions from the U. S. National Herbarium" (vol. v. No. 2, June, 1897), published by the Department of Agriculture at Washington. The material was collected in the Klamath country in the summer of 1894, and both scientific and native names of plants are given, with notes of their economic use.

NORTHWEST COAST. Under the title, "On Certain Stone Images," in the *American Anthropologist* for November, 1897 (vol. x. pp. 376-377), Prof. Cyrus Thomas gives an account of a "luck" made at Neah Bay by an Indian fisherman.

TUSAYAN. In the "Sixteenth Annual Report of the Bureau of Ethnology," 1894-95 (Washington, 1897), Dr. J. W. Fewkes writes of "Tusayan Snake Ceremonies" (pp. 267-312). After a general introductory note, details are given of the Ceremonies at Cipaulovi, Cuñopava, and Oraibi, in August, 1896, besides notes on the implements and instruments employed. The article concludes with interesting "Theoretic Deductions" (pp. 299-308). The ceremony seems to be "a rain-making observance, tinged with sun-worship," to which have been added Corn (growth) rites. Dr. Fewkes regards as still unsettled the question "whether the Tusayan Snake Dances were derived from the Keresan, or *vice versâ*, or whether both differentiated from a common source."

UTO-AZTECAN. *Mexican*. As a reprint from the "Revue des Religions" appears H. Castonnet des Fosses' "Les Origines du

peuple Méxicain" (Angers, 1897, 45 pp. 8°). — In the "American Antiquarian" for July-August, 1897 (vol. xix. pp. 187-190), there is reprinted from the "Journal of the American Geographical Society" a brief account of "Omitlán, a Prehistoric City in Mexico," four hundred archæological objects from which are now in the American Museum of Natural History, New York. Among the finds is mentioned "a tablet with hieroglyphics."

*Moki.* To the "Sixteenth Annual Report of the Bureau of Ethnology," 1894-95 (Washington, 1897), Mr. Cosmos Mindeleff contributes (pp. 73-196) a detailed account of "The Cliff Ruins of Canyon de Chelly, Arizona," some of which at least belong to the Hopi or Moki Indians. Of interest to folk-lorists are the sections on kiva decorations (pp. 178-182) and storage and burial cists (pp. 166-170).

*Zuñi.* To "The Work and Words of the National Congress of Mothers" (First Annual Session), Washington, 1897 (second edition), Mr. F. H. Cushing contributes an interesting and valuable paper (pp. 21-46) on "Primitive Motherhood," as found among the Zuñi Indians. Mother-rule, mother-thought, mother-worship, child-birth, child-training, are all touched upon, and the article closes with the text and translation of a Zuñi lullaby. In Zuñi, it is worth noting, the word *o-kyá*, "woman," really signifies "creator (or maker) of being," and well in their speech, song, and story have these people done honor to the noblest being they knew. Mr. Cushing rightly determines that such a folk should be called "mother worshippers," not "phallic worshippers."

#### CENTRAL AMERICA.

*MAYA.* Dr. Paul Schellhas's "Die Göttergestalten der Maya Landschaften" (Dresden, 1897, 34 pp. 8°) is another valuable and suggestive addition to the literature of Mayan mythology, illustrated with many cuts. In the interpretation of the "figures of gods," the author is easily among the best of all students of the codices. — In the "American Anthropologist" for August, 1897, Mr. M. H. Saville writes briefly (vol. x. p. 272) of "A Primitive Maya Musical Instrument," the *hool*, or "musical bow," used by the natives at Loltun, in Yucatan. — To the "Sixteenth Annual Report of the Bureau of Ethnology," 1894-95 (Washington, 1897), Professor Cyrus Thomas contributes an extended article on the "Day Symbols of the Maya Year" (pp. 199-265).

#### SOUTH AMERICA.

*ARAUCANIAN.* As reprints from the "Añales de la Universidad de Chile" (tomo xciv. 1897), Dr. Rodolfo Lenz, in continuation of

his valuable Araucanian studies, publishes: "Estudios Araucanos. viii. Cuentos araucanos referidos por el Indian Calvun (Segundo Jara) en dialecto Pehuenche chileno). iii. Cuentos de Orijen Europe" (pp. 275-309); "Appendice a los estudios vi., vii., viii. Notas comparativas. La Filacion de los cuentos de Calvun" (pp. 311-358); "Estudios Araucanos. ix. Cuentos Araucanos refridos por el Indian Calvun (Segundo Jara) en dialecto Pehuenche chileno. iv. Cuentos Históricos" (pp. 359-379). The five tales of European origin treated of in No. viii. are: The Three Sisters, The Three Brothers, Silver, Fungus and Whip, The Yellow Flower, and The Three Signs, — full texts and translations of all (with notes and an introduction) being given. They all belong to the class termed by the natives *epu*, fiction tales. The "Appendix to Studies vi.-viii." treats of the relationship of the Araucanian tales; and the various points of contact with American and Old-World folk-lore, as well as the resemblances and repetitions among the tales themselves, are emphasized, the authorities referred to being Machado y Alvarez (Spain), Romero (Brazil), Seidel (Africa), Coelho (Portugal), and Grimm. A detailed comparative study with respect to plot and incidents is given of "The Two Little Dogs," — German, Spanish, and Brazilian versions being referred to. The "Aunt of the Cherruve" is similarly treated also, and another text of this last tale, from a young Moluche Indian, is recorded. No. ix. contains the text and translation (with notes) of some ten historical tales, or *niit'amkan*, as the natives term them, *i. e.* "talks." They treat of episodes in the wars between the Araucanians and the Spaniards, and of topics of private and public life. Several of the tales are of great interest, as showing the composition of such stories, — a longer tale in prose, followed by a shorter repetition in verse. We are glad to learn that Dr. Lenz, in a forthcoming study, proposes to discuss the poetical form of these aboriginal songs. Taken altogether, these "Araucanian Studies" are one of the most important current contributions to American folk-lore and linguistics.

ECUADOR. In the "Journal of the Anthropological Institute" (London), vol. xxvii. (1897-98), O. M. Dalton describes, under the title, "An Ethnographical Collection from Ecuador" (pp. 148-155), some specimens originally brought together by Whymper, but recently acquired by the British Museum (Christy Collection). The conventionalized birds' and animals' heads of stone suggest very forcibly comparison with the so-called "bird-amulets" which figure so conspicuously in the Archæological Museum at Toronto, Canada, and belong to the Indians of the Province of Ontario. The resemblance is most remarkable. The folk-lore of the subject is worth investigation.

PERU. In the "American Anthropologist" for September, 1897 (vol. x. pp. 303-311), F. W. Hodge gives a brief *résumé* of the ethnologic and archæologic researches of Mr. A. F. Bandelier in Peru and Bolivia, 1892-1897. A comparison is suggested between the chambered mounds of the Gila valley in Arizona and the platform-mounds of the Rimac valley in Peru, Mr. Bandelier noting in the very centre of the latter "features that recall forcibly the New Mexican Indian custom of giving to each inanimate object its *heart*" (p. 306). It is interesting to learn also that he "succeeded in gathering a number of traditions relative to occurrences anterior even to the time when the Incas began to raid across the Marañon" (p. 309). — To the "Sixteenth Annual Report of the Bureau of Ethnology," 1894-95 (Washington, 1897), Dr. M. A. Muniz and Professor W. J. McGee contribute an elaborate and well-illustrated memoir on "Primitive Trephining in Peru" (pp. 3-72), of which the sections on "Origin and Development" (pp. 19-25) and "Motive for Operating" (pp. 63-72) are of interest to folk-lorists. The Peruvian trephinings belong, according to Mr. McGee, in the sortilegic stage of the development of the art.

VENEZUELA. In the "Revue Mensuelle de l'École d'Anthropologie de Paris" (vol. vii. 1897), MM. A. Malbec and H. Bourgeois write (pp. 248-253) on "Poison des Flèches de Venezuela."

#### GENERAL.

ETHNOGRAPHY. In the "Trans. and Proc. Roy. Soc. Canada" (Sec. Series, vol. ii. 1896, pp. 99-168), M. Benjamin Sulte has an article, pages 116-168 of which are taken up by a reprint of Pierre Boucher's "Histoire Véritable Naturelle des Mœurs et des Produits du Pays de la Nouvelle France vulgairement dite le Canada" (Paris, 1664). Chapter ix. treats of the manners of living of the Algonkian and Huron tribes, chapter x. of their marriage-customs, and chapter xii. of war. M. Sulte has made accessible to historians and ethnologists a most interesting little book. — The proceedings of the Congress of Americanists, held at Mexico in 1895, published as: "Congreso internacional de Americanistas. Actas de la Reunion, Mexico," 1895 (Mexico, 1897, 576 pp.), contain, besides many articles of erratic tendencies and doubtful scientific value, some papers on linguistics and ethnography of value to students.

LITERATURE. Professor John Campbell's article, "The Ancient Literature of America," gives some account — largely based on Dr. D. G. Brinton's studies — of American Indian song and story. The author cannot refrain, however, from his imaginative speculations as to the origin of the Indians, as his reading "in old *Japanese*," of an inscription at Yarmouth, N. S., testifies.

**MEDICINE.** In the "Alkaloidal Clinic" (Chicago), vol. vi. (1897), C. S. Moody discusses (pp. 560-562) the "Obstetric Customs of Northwest Indians."

**MUSIC.** In the "American Anthropologist" for November, 1897 (vol. x. pp. 377-380), writing of the "Geographical Distribution of the Music Bow," Professor O. T. Mason notes its presence among the Mayas of Yucatan, in the interior of Brazil, in California, and in New Mexico. His general conclusion is that "stringed musical instruments were not known to any of the aborigines of the Western Hemisphere before Columbus." The name for the musical bow in the interior of Brazil, *umcunga*, seems the Angolese *n'kungo*, and we have here "a musical instrument imported by negro slaves, given to the Indians with its native African name, and abandoned by the negroes themselves" (p. 380). — In the "Land of Sunshine" (Los Angeles, Cal.) for June, 1897, Professor J. C. Fillmore writes of "The Scientific Importance of the Folk-Music of our Aborigines."

**RELIGION.** In the Second Series (1896-1897) of "American Lectures on the History of Religions" appears Dr. D. G. Brinton's "Religions of Primitive Peoples," a work in which the American Indian forms of faith and expressions of the religious sentiment find sympathetic and scholarly treatment. The Six Lectures of which the book (pp. xiv., 204, 8°) is composed discuss the following topics: The Scientific Study of Primitive Religions; The Origin and Contents of Primitive Religions; Primitive Religious Expression: in the Word; Primitive Religious Expression: in the Object; Primitive Religious Expression: in the Rite; The Series of Development of Primitive Religions.

**SHAMANISM.** In the "Proc. Amer. Philos. Soc." (Philadelphia), vol. xxxv. (1897), Mr. J. C. Morris discusses (pp. 179-183) the "Relation of the Pentagonal Dodecahedron found near Marietta, Ohio, to Shamanism." — The paper is followed by "Remarks on Shamanism" (pp. 183-192), by F. H. Cushing.

**TOTEMS.** To the "American Antiquarian" for July-August, 1897 (vol. xix. pp. 190-210), Rev. Stephen D. Peet contributes an illustrated article on "Mythologic Totems," dealing with the system in relation to kinship, to native mythology; totemic classification and representation. The author styles totemism "a system of religion" (p. 194).

A. F. C.



THE SIXTH VOLUME OF THE MEMOIRS OF THE  
AMERICAN FOLK-LORE SOCIETY.

THE sixth volume of the series of *Memoirs of the American Folk-Lore Society* bears the title, "Traditions of the Thompson River Indians of British Columbia, collected by James Teit. With Introduction by Franz Boas, and Notes. Boston and New York: Houghton, Mifflin & Co. 1898." (Thirty-five tales; pp. about 150.)

The Thompson River Indians, whose myths are here gathered, form a branch of the Salishan tribes, inhabiting portions of Washington, Idaho, Montana, and British Columbia. The languages of this stock are divided into two principal groups, those of the coast and of the interior; the former exhibit great variety, the latter are more uniform. Salish proper is employed from Montana to southern British Columbia; in the southeastern part of the province is used the affiliated tongue of the Shuswap; between the latter and the coast, in the north, the Lillooet, in the south the Thompson River language; the tribe live above and below the confluence of the Fraser and Thompson.

The people among whom have been recorded these tales are, or were, chiefly hunters and fishermen, subsisting on venison and salmon, with the addition of berries and roots; contact with civilization has led to a change of conditions, to the tilling of the soil and work for wages. Until lately, these Indians were in the habit of spending the winter in the river valleys, where they occupied small villages composed of but a few houses. During the summer they dwelt in huts close to the streams, occupying themselves in taking and curing salmon. In the spring the tribe assembled numerously in the upland valleys, which abound in edible roots.

Such manner of life was connected with a loose social organization. There existed no clans, no definitely fixed communities, no chiefs, and no totemic system; marriage, based on purchase, was restricted only so far as applies to very near kin, the woman following her husband to his village. Religious rituals appear to have attained no great development; there have been reported no secret societies, extended ceremonials, or rites in which dramatization enters as an essential element. The tribe, however, did assemble at regular intervals to celebrate a ceremonial dance in which sacrifices were made to the sun, and it may be found that in ancient times these ceremonies had greater development and importance; in such case, Dr. Boas is of opinion that the fundamental concepts must have been analogous to those of the Kootenay, consisting in worship of the sun, and in the belief that the dead would ultimately return from the land of shades.

The tales of the present collection are especially concerned with accounts of the deeds of the transformers whose activity was necessary to render the earth suitable for the abode of mankind. Originally, according to the mythology, its state was unfitted for such occupation, possessing neither plants, berries, nor salmon, and tenanted by dangerous beings. It was inhabited by animals in human form, who possessed magical powers, and often were cannibalistic. After a period appeared men who wandered hither and thither, modifying the existing order, and banishing undesirable inhabitants, or transforming these to animal shapes; by the last transformer the people were divided, the evil altered into birds and beasts, cursed and assigned to different spheres of activity, while the good were guided in their migrations, and assigned the places in which they should dwell. Among the Thompson River Indians the first of these agents is termed the Coyote, the last the Old Man; a myth affirms that the former was an emissary of the latter; these two meet and have a contest of magic, resulting in the defeat of the Coyote; the Old Man makes a house of ice in a far-away part of the world, and therein puts the Coyote to await his second coming, when the world is once more to be changed, and the dead brought back to the land of the living.

The myths relating in detail the task of world-manufacturing are far from possessing consistency, and exhibit various versions; it would seem likely that the narrative was never elaborated into a coherent structure. In one tale (No. I., 1) we read of a flood, in which were drowned all the people except the Coyote, who changed himself into a piece of wood, and who reseeded the world by taking trees as wives. In another (No. I., 2) we find the Coyote alone, and making out of stone a son, whose wives he afterwards covets, and whose banishment he procures; the son reaches heaven, but descends with the help of the Spider, and again arrives at his village; the Coyote is at first ashamed to encounter the returning exile, but in the end himself becomes the victim of the arts of the latter, is swept away by the Fraser River, and again, in the shape of a board, comes to the mouth of a stream; he is rescued by two old women, and lives with these in the form of a child disobedient and hard to rear; below a dam he finds salmon, hitherto unknown to him, and four mysterious boxes, which he is forbidden to open; he breaks the dam, so that the salmon ascend the stream, and opens the boxes, which emit flies and wasps. He mounts with the salmon and finds people living along the river; at one place he dams the water with rock, and causes mountain sheep to appear in the land. He teaches the curative use of the sweat-house, has with other animals contests of magical ability, deceiving the Grizzly Bear by his

power of making dried skins pass for meats, and withered twigs look like fruits ; by craft he gains the victory over cannibals, and is able to acquire a magical staff used by the latter. But while he thus appears as the adversary of evil powers, yet he also figures as lustful, cruel, selfish, and deceitful. In spite of his skill in magic, he is described as often overreached, and as coming out second best in contests for supremacy.

The inconsistencies of such character, answering to the usual description of the culture hero, have given rise to controversies in respect to interpretation. Dr. Boas, giving attention to the subject in his Introduction to the present collection, is of opinion that the actions of such personages are originally conceived as performed from personal and not altruistic motives, the resulting advantage being secondary and incidental. This doctrine he maintains by examples taken from the northwest coast and other regions, and concludes that these transformers did not represent the conception usually given by the term "culture hero," who is commonly understood to be a benevolent person who has made it an object to advance the interests of humanity, but rather powerful personages who, from selfish reasons, were instrumental in conferring on the world its present conditions. Taking this view, it is easy to comprehend the combination in one nature of the benefactor and the trickster, the transformer acting with an eye to the advancement of his own interests, whether by the use of fair means or foul, just as an Indian would treat his enemy.

There can, however, be no question that in aboriginal lore is encountered also a higher conception, which ascribes to the transformer a conscious intent to benefit friends. In the Thompson River mythology such action is attributed to the Old Man. The Algonkin myths relate of Manibozhoo that he instituted secret societies for the sake of mankind, while at the same time they relate concerning him absurd stories. In such more advanced representation, Dr. Boas considers that we have a result of the interpolation of altruistic ideas into a material originally unaffected by such notions. A transitional point may be indicated by the tradition of the Kwakiutl that the changes were made for the advantage of a particular friend. The higher rises the ethical conception, the greater must appear the contrast between the two classes of incidents ; the result is that, in cases where such evolution has taken place, the arts of the trickster may be ascribed to a separate being, the personality of the transformer being split into two parts, as has been done in the mythology of the Micmacs and the Penobscot, where Glooscap has retained almost exclusively the features proper to a benefactor. Dr. Boas is of opinion that the correctness of his view would appear

more clearly if we possessed Indian mythologies more nearly in their original form, uninfluenced by the effect of civilization.

The idea that the powers of Nature were originally hostile, and must be either conquered or propitiated in order to be brought into satisfactory relations with humanity, is set forth in several myths of this collection not directly concerned with the great transformers. A singular tale (No. VII.) recites how a boy is abandoned by his parents on account of his general worthlessness of character, but becomes a mighty hunter, and makes blankets out of bird-skins, so beautiful that they are noticed and coveted by the Sun, who perceives them on his daily round, and purchases them at great price; the tints of the bird-plumes, at least those of the blue jay, are still visible in the orb. From another story (No. VIII.) we learn that the sun was originally a cannibal, who passed nearer the earth than at present, and daily returned to his house laden with the bodies of the men he had slain with his beams. It happens that an unlucky gambler, who had lost his all in the game, goes to the wilderness in order to consult his protecting spirit, and receives advice to travel in quest of fortune; he roves until he comes to a lake, over which lies a cloud which rises and falls; at the moment when this envelope is lowest he leaps on the cloud, which serves as a bridge; he crosses the lake and comes to a delightful land, where he observes a path; this he follows and arrives at the habitation of the Sun, at the time absent on his daily journey. A son of the master of the house receives, warns, and conceals him. The sky-wanderer returns, carrying on his back the body of a victim; entering the lodge (according to the habit of cannibals down to those of the English nursery), he scents the presence of a human being, but is persuaded out of his opinion. On the morrow, when the daily traveller has once more departed, the sun-youth dismisses the guest with the present of a magic bundle; the adventurer reaches his village, opens the pack, and finds himself the possessor of sun-robcs sufficient in quantity to stock several lodges. Thus suddenly enriched and elevated to the position of an important person, he is able to purchase two wives; accompanied by these he sets out on a second expedition, crosses the lake, reaches the sun-lodge, and presents one of the women to the youth who had befriended him, reserving the second for the sun-father. Pleased with the gift, the Sun makes an agreement to desist from his former practices, and no longer to destroy Indians, unless on exceptional occasions.

Another tale (No. IX.) supplies a different and highly poetical explanation of the daily solar travel. A daughter of the Sun is sought in marriage by a mortal, who overcomes the first severity of the father and obtains the girl, who departs to her husband's coun-

try, promising to return on a visit (according to the custom of Indian women, who, like their white sisters, are fain to display their offspring). This obligation, however, she neglects; but the time arrives when her human husband finds his bright bride altogether too warm for comfortable cohabitation, and vanishes without permission. Thus deserted, the wife, whose second son has just been born, sets out for her father's house, taking her first child, and also her babe in arms. "Her father saw her coming, and said to himself: 'She disobeyed my commands. Why ought I to receive her now, when she would not come before? She shall never find me, nor enter my house.' Therefore, when she was nearing Lytton, he turned her into the sun which we now see. This is the reason that the sun travels each day from east to west in search of her father."

A very pretty story (No. X.) illustrates the originally inimical character of natural forces. The hot and cold winds are engaged in internecine strife; the Indians, who have to bear the brunt of the quarrel, use their best efforts to act as intercessors and negotiate a peace. By such mediation, it is finally arranged that the feud shall be concluded by a marriage; a child of the south wind is sent to the icy north, where in time she becomes acclimated. According to custom, she desires to return with her babe, and her southern brother meets her to act as escort. But the air which breathes about the infant is so frigid that the unaccustomed southerner can endure it no longer; in his disgust, he snatches the babe from its mother and flings it into the lake. Forthwith the air grows mild, and the infant floats as a lump of ice; the proof may be seen on the lake, any spring, when warm airs breathe. The alliance, however, has performed its function; the union has tempered the breezes, and the gain belongs to mankind; only now and then do the blasts still rage in their unregenerate force.

The obvious poetry of these narratives needs not to be pointed out. It is to be observed, however, that this essentially poetic character is disguised by the baldness of the style in which the ideas are enveloped, a characteristic common to early epic narrative, and which is apt to mislead the modern reader, who is accustomed to conscious ornamentation, and finds it hard to perceive unadorned beauty. Moreover, primitive stories are filled with accounts of cruelty, licentiousness, and incest, actions which in higher ethical conditions would be regarded as inexcusable crimes, but which in savage morals fail to awaken the same horror. Present also are disgusting elements, which yet have their instructive side; in the present collection appears evidence that practices maintained in the theory of modern witchcraft, and which might be explained as an interpolation caused by the tendency to accentuate a conscious reverse to accepted

morality and decency, may be in fact only accentuated survivals of early practices. No authentic gathering of Indian tales can be free from unpleasant and sometimes repulsive features. But it is beside the mark to set down these as the primitive qualities of savage myth, thus appearing as irrational, while the agreeable aspects of the stories are under suspicion as superinduced.

In the fifth volume of these Memoirs, by a method of unusual completeness, the elaborate myths of a highly developed system have been set forth in connection with notices of the connected ritual. Scholars of the first rank have recently set forth, and continue to hold, the opinion that ritual is the only essential feature of religion, and that myth has little to do with its essence ; the absurdity of such contention, discarding one of the two indissoluble components of worship, was demonstrated by the work of Dr. Matthews. The present work lacks this ritual element ; it is not made clear whether the stories here presented are essentially connected with pious practice, or whether they only constitute fictitious narratives having a purpose purely intellectual. As we are told that the tribe does meet for ceremonial dances, and as the nature of these is not indicated, it is admissible to conjecture that some at least of these narrations will yet be found to be associated with faith and worship ; it may be found that some of the histories exist in more detailed form, and are partially reproduced in dramatic representation. Such possibility merely emphasizes the importance of perfecting knowledge, even though the results should be negative. However this may be, the tales are sufficiently interesting in themselves, and the collector is entitled to thanks for a faithful record of material absolutely new.

One of the general questions affecting the theory of folk-lore and mythology has been the problem of origin. Until within a few years, especially in England, the tendency has been to presume that folk-tales are chiefly an inherited treasure ; that borrowing only takes place sporadically ; and that the essential character of any individual story may be made out from its contents, without reference to historical comparisons. On the other hand, it has lately come to be generally allowed that popular tales do wander freely, irrespective of diversities of language, race, and culture. It now appears certain that the same principle holds in America ; through vast areas roam incidents and beliefs which enter into the mental furniture of the most different peoples, and which in each locality combine with independent matter. In effecting a new settlement, the details of the narratives are so modified as to be brought into accord with new environment, so that such agreement is no indication that the tale, apparently indigenous, may not in reality be of foreign extraction.

The interest of oral fiction, therefore, is not lessened by immigration, which does not prevent the oral literature from serving its purpose as a mirror of mentality, in the same manner as the written literature of more cultivated races, which forms its counterpart.

In the case of tale-elements included in mythic systems, there arises a deep interest in examination of the evolution which they are made to undergo. Examining the conditions of such development, Dr. Boas finds that a considerable part is played by changes of geographical environment, but a much greater by alterations of social structure. Of the latter process he finds striking illustrations among the tribes of British Columbia. Here on the coast exists a complex clan organization reflected in tradition. On the other hand, the tribes of the interior in general formerly possessed the free social structure characteristic of the Thompson River folk; but certain races of the stock, in contact with the coast, have been led to replace the original loose village community by one claiming descent from a common ancestor, a change which has profoundly modified the mythology.

In conclusion, the author of the Introduction hints at a remarkable theory of mythological formation. According to his view, the material out of which the myths of primitive peoples are constructed must be regarded as being of heterogeneous origin, in great part adopted ready-made. The manner in which foreign and indigenous matter is interwoven and worked into a fabric somewhat homogeneous depends in considerable measure upon social conditions and habits. Actions which form social laws, and go to make up the habits of a people, are introduced into ritual, and receive prescribed forms of expression. The myth itself is made to conform to the prevalent social characteristics, although exceptions are found, to be explained as survivals of an earlier social state; such survivals are of two kinds, according as the memory of antique customs is preserved in the form of myth, or earlier myths are retained in the midst of altered custom. These survivals thus serve as evidence of the gradual assimilation which is forever taking place between social structure and inherited tradition. Such alteration has a tendency to obscure the original significance of the myth. "The contents of mythology prove clearly that attempts at the explanation of nature are the primary source of myths. But we must bear in mind that, owing to the modifications they have undergone, we cannot hope to gain an insight into their earliest form by comparisons and investigations, unless these are based on a thorough inquiry into the historical changes that have given to myths their present forms. It would seem that mythological worlds have been built up, only to be shattered again, and that new worlds have arisen from the fragments."

W. W. N.

## FOLK-LORE SCRAP-BOOK.

TWO NEGRO TALES CONCERNING THE JAY. — From the "Southern Workman," Hampton, Va., January, 1898, we copy the following contribution to the department of "Folk-lore and Ethnology," included in this Journal: —

We are indebted to Miss Susan Showers, who has spent several years at Calhoun, for the folk-lore that we publish this month. Miss Showers has made quite an extensive collection of stories and signs, brought in by the children and transcribed in their own language. We have mentioned the superstition, common throughout the South, that the "jay-bird" is never to be found on Friday, for the reason that he visits hell on that day. It seems that his purpose in making these weekly visits is to carry a grain of sand, for, as one of the Calhoun children explains, "the wicked will always burn in torment as long as there is any sand there." We have never, in our Hampton society, struck anything more in the way of a story about the blue jay than this superstition, but the two jay stories that we give this month from Miss Showers's collection remind us a little of Mary Alicia Owen's bird stories in her volume of Voodoo Tales.

HOW THE JAYS SAVED THEIR SOULS. — On every Friday, it is said, the blue jay goes to hell to carry sand to burn other people's souls with. One day, as he got ready to start on his journey, he thought how much he loved to see souls jump and burn. One day, as the jay went down to hell, the Devil said to him, "You and I must make an agreement in some way, so that you will get pay for your work." "All right," said the jay, and the Devil told him that if he would bring sand to burn the people with, he would not bother the jay's family if ever they had a chance to come to hell.

The jay thought he could act sharp with the Devil, so he came back home, and told every other jay to carry water, so they could put out the fire when the Devil got one of them. So then every Friday the jays started to hell with water and sand, but it was not very long before the Devil caught up with the jays.

The next Friday they went, and before they reached hell they met the Devil's two sons. The two boys went back with them, and carried them all into the house, and asked them what they were bringing the water for. The old jays said, "For us to drink while we sit and see the souls burn." The Devil fastened the door and caught them all, and cut off their wings. They all cried, "Jay! jay! jay! jay!" but the Devil said, "The next souls on hand to burn are the jays."

When the Devil had finished cutting their wings, he told them to come on and go out and see souls burn. They were all weeping and shaking hands with each other, and the old jay told them that when the Devil tried to catch them, they must all fly up and scratch him in the face. They tried it, and put the Devil's eyes out, and then started back home. They said, "We never want to go to hell again, for the Devil is just as delighted to burn jays' souls as those of any other birds." Now, on every Friday the jays go off and have a picnic, and do not go to hell.



THE JAY AND THE MARTIN. — A jay once stole some eggs from a martin. The martin and the jay were friends, as they lived near each other. The martin lived in the gourd which the people put for her at the house.

Probably you do not know why they put them for the martin. If the martins have their nests at the house, they keep away the hawks.

Now the jay had her nest in a tree near, and when the martin was away would take her eggs. "Mrs. Jay," said the martin one day as they were talking about the other birds, "do you miss any of your eggs?"

"I have not yet," said the jay, "but I am looking for it every day."

"Something is carrying away my eggs," said the martin; "I wish you would notice for me when I am not at home, and I will do the same for you when you are gone off."

"I will," said the jay.

So one day, when the martin goes off, the jay waits until the martin is in sight, and then she begins to look around. She sees a crow. She flies to the tree, and makes a great noise. When the martin got there, she comes back. "Mrs. Martin," said the jay, "here he is, out here in the tree."

"All right," said the martin; "I will go out there and see him. Come and go, Mrs. Jay."

"No, no, I will watch for another while you are gone."

Mr. and Mrs. Martin go out and see the crow. "Mr. Crow," said Mr. Martin, "Mr. Jay said you were at my house to-day."

"Where is your house?" asked the crow.

"Yonder, where you see that little round house on the pole."

"I have never been there in my life," said the crow; "I will go and see the jay about it."

On a Friday morning the crow goes to see the jay. "Hello," said the crow.

"Mother is not here," said one of the young jays.

"Where is she?" asked the crow.

"She went to carry some grains of sand to hell."

"When she comes, tell her Mr. Crow was here to see her."

When the jay came, the young bird said, "Mother, big black man has been here to see you." So the jay moved to another home the next day.

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## NOTES AND QUERIES.

PECULIAR METHOD OF COUNTING USED IN THE CROCKERY TRADE. — A gentleman in the retail crockery business informs me of a very peculiar way of counting dozens of jugs and pitchers that obtains with wholesale dealers in England. Pitchers are classed according to their sizes as 54's, 42's, 36's, 30's, 24's, 12's, 6's, and 4's, the smaller articles having the larger numbers. In ordering them by the dozen, it is well understood that 54 go to the dozen of 54's, 30 to the dozen of 30's, and only 4 to the dozen of 4's. This custom also obtains in the United States.

*H. Carrington Bolton.*

WASHINGTON, D. C.

LEGEND OF THE MILL-POND. — The legend of the mill-pond, published by Miss Craddock in "Notes and Queries" in your December number, was the writer's earliest slate exercise in a country school nearly fifty years ago, and was taught him by an older pupil. The legend is supposed to be related as each part is being drawn. The climax is supposed to be reached when the tail is being formed, but tranquillity is again restored as we accompany the man on his homeward journey. The house represents the head of the bird; the man, the eye; the back yard, the hill; the pond, the body; the inlet and outlet to the pond, the legs and feet; the feathers on the body are supposed to be a flock of ducks resting on the pond. The man seizes his gun and runs toward the pond; the upper line of the neck is now rapidly drawn from the house to the pond; the ducks, being frightened, hurry-skurry away in an opposite direction, forming the tail; and the man, disgusted at his ill-luck, wearily returns home over the route forming the under line of the neck.

*A. B.*

HOW TO KEEP OFF WITCHES (AS RELATED BY A NEGRO.) — "Georgie, did a witch ever get after you?"

"Nor'm, but my mother, she knew a woman that was mightily bothered by a witch. Ev'y night, soon as de woman went to bed and tun over on her back, dat witch would come and jump on her and ride her hard, so she could n' move. So one night she fix for dat witch. She put pins in de seat of a chair, and when de witch come, she sot right down on de pins. Witches have to sot down befo' dey can git out de skin; dey can't ride you long as dey is in dey skin. Well, de witch sot down on de pins, and she stuck fas'. She could n' git out of her skin, and she could n' git up out er de chair, and she beg de woman to let her go, and she promise, ef she did, she would n' come back no more. Den de woman let her go. Nor'm, I ain't never seen no witch, but I got a horseshoe up over my do'. Dey say de witch got to travel all over de road dat horseshoe been 'fo' she can git in de house, and time *she* git back 't would be day. Some folks puts a sifter over de do', and de witch got to count all de holes in dat sifter, and a witch can't count but five; and when she gits to the five, she jumps through dat hole and is gone. Some folks can see witches better than others. A'n' Abby's son Allan, he went with me one night last fall to sit up with a girl that died, and all along the road he'd stop and say he saw somethin', and then he would walk around and say somethin' was in his path, he could n' pass. Sometimes it was a dog, and sometimes it was a man with his head off, but I ain't seen nothin', and I ain't gwine wid him no mo'."

*Mary Willis Minor.*

† BALTIMORE, MD.

TALES OF THE BLUE MOUNTAINS IN PENNSYLVANIA. — Under this title, Mr. D. C. Henning, of Pottsville, Pa., has published in the "Miners' Journal" of Pottsville a number of traditional and historical narratives relating to the region of the Blue Mountains, a series which has attracted much

interest. In 1755 the colonial authorities established as many as forty forts and blockhouses along the Blue Mountains, from the Susquehanna to the Delaware. These were occupied for a number of years by colonial troops, and for many years formed a frontier, within which took place Indian forays. This line of forts was recently made known by a committee of the Pennsylvania legislature, and an examination of the colonial records made by Mr. Henning brought to light much historical matter of interest. The southeastern boundary line of Schuylkill County is the Blue Mountain range, and here were situated seven of the forts. It would seem that the hills formed the point of attachment of many Old World traditional stories concerning fairies regarded as mountain-dwellers, and that these ideas have lingered until within the recollection of persons still living, or only lately deceased. In the "*Miners' Journal*" of March 26, 1897, is printed a tale, apparently of German origin, possessing such characteristics. A youth of the name of Siegfried, having paid a visit to his promised bride, rather singularly called Chriemhilt, crossed the mountains during a thunder-storm and disappeared. Sixty-five years, a month, and a fortnight later the bride, now grown to an old woman and still unmarried, received a visit from this lover, who appeared on horseback, still wearing the costume habitual in the time when he had been lost to knowledge. This interview took place, according to the tale, in the presence of children. The old woman afterwards explained that she had been accosted by her lover, who was under the impression that he had remained only a few hours in the mountains with the spirits, whose splendid palaces and golden streets he described, and who were able to pass at will and in a moment from one end of the mountains to the other. The woman refused to accompany him, and one of the spirits of the mountain appeared, who claimed the suitor as his captive. At the prayer of Chriemhilt, however, he consented that after her death the prisoner should be released, and reunion effected in heaven. Such is the folk-tale, obtained from the relation of one of the children present at the advent of the suitor, and who in after days narrated the incident.

The story belongs to that class of tales of which the story of Rip van Winkle is a diluted example; the fair youth, marriageable and therefore an especial object of attraction to fairies, is carried away to the earthly paradise, in which he himself does not become old, and where three hundred years go by as a single day. The return to the bride reminds one of the tale on which is based Bürger's ballad of Lenore; but in the latter case it is the excessive grief of the girl that brings back from the grave the lover, who, as in the present case, is bound by a promise, but who is really dead, and not, as in the Pennsylvanian story, merely a captive of fairies. The tale shows that instruction even respecting European folk-lore might have been derived from the tales of Pennsylvanian Germans, had these been garnered in season; and it will be highly interesting, and a part of the mental history of the settlement in America, if even fragments can be disinterred.

Another story, related in the same paper of March 26, 1897, is of a

historical character, dealing with the carrying off by Indians, in 1755, of Regina Hartmann and her sister Susan. The story, of a highly romantic character, shows how much interest the scenery of the region may derive from its historical associations, if these are adequately set forth. For the anger of the Indians the writer gives a partial explanation in a trick practised on them by the successors of William Penn. "He could not know that some of these purchases, called 'walking purchases,' had created great dissatisfaction in the minds of these simple and originally honest folk, as, for example, when, in consideration of some guns, gunpowder, flints, clothes, blankets, and meal, the white purchasers should have a certain belt of land to extend in length the distance a man could walk in a day; they did not contemplate that the purchasers would ransack the country to find the fastest runner known, and that he would cover a distance of nearly a hundred miles, instead of pursuing the Indians' lazier pace, which would probably cover only twenty or thirty miles."

Among the early German settlers lingered in full force a belief in witchcraft and magic. It was believed that the sixth and seventh books of Moses, imaginary works, to which were ascribed supernatural virtues, were buried somewhere in the Blue Mountains. A certain Paul Heym, living near Lebanon about 1755, was supposed to possess the ability of transforming himself into various shapes. When hard pressed by Indian pursuers, he escaped by changing himself into a stump, and under the form of a wildcat was able to visit an Indian council and overhear the plans formed; from an arrow the beast received a wound in a paw, which afterward appeared on the arm of the wizard. When he left his house, Heym was in the habit of protecting it by a charm, written on a piece of paper, and regarded as also a protection against lightning. The words are preserved:—

In Namen Gottes geh' ich aus;  
 Der Vater wahr' mir dieses Haus; }  
 Der Sohn mit seiner Lieb dabei  
 Dies Haus bewahr' in aller Treu;  
 Und Heil'ger Geist, lass nicht heran,  
 Ein Sach das dies Haus schaden kann.

It will be seen that there seem still to linger in the memory of living persons survivals of the once abundant folk-lore of the Blue Mountains, and that these relics are well worth preserving and bringing into permanent form, a task which is contemplated by Mr. Henning.

*W. W. Newell.*

## LOCAL MEETINGS AND OTHER NOTICES.

BOSTON. — *Friday, November 18, 1897.* The Boston Branch held its first meeting of the season at 8 P. M. at the Grundmann Studios. Mr. Chamberlain and Mr. Newell were the hosts, and Professor Putnam presided. Mr. Leo Wiener, instructor in the Slavic languages at Harvard University, was the speaker, and had as his subject, "The Folk-Lore of the Russian

Jews in Boston." Mr. Wiener said that of the large number of persons of this race to be found in Boston the majority are from Galicia. He showed how the sufferings of the Russian Jews are reflected in their folk-songs, and said that it is only since the fifties that any attempt has been made to collect these songs. The collections as yet are unpretentious; many of them, indeed, appear in chap-book form, and at the price of about a penny have a large sale. Some of the best of these books are printed in America. Mr. Wiener gave an entertaining account of the functions of the jest-maker, an indispensable personage at every Russian wedding, who knows by heart large numbers of these folk-songs. At the close of his valuable paper, Mr. Wiener introduced Mr. Applebaum and Miss Mittel (the former a jest-maker), who sang some of the folk-songs of their people.

*Friday, December 17.* The Boston Branch held its regular meeting at 8 P. M. at the residence of the Drs. Pope, 163 Newbury Street. In the absence of Professor Putnam, Mr. Newell presided, and introduced the speaker, Miss Alice Fletcher, of Washington. Miss Fletcher spoke on the subject of Indian Songs, and stated that much that she should say was based on the thousand or more phonographic records of this wild music which she had gathered among the Indians themselves. Miss Fletcher called attention to the fact that, to persons unfamiliar with the sounds, Indian music seems harsh and inharmonious. She was able, however, to show wherein lay its beauty of rhythm, and its appropriateness to the emotion to be expressed. The vowel sounds, for example, as well as h, th, and y preceded by a consonant, are used for the gentler emotions, while the explosives and harsh consonants express those that are warlike. In choruses the voices are usually in unison, and the melody usually presents two of three octaves struck simultaneously. Miss Fletcher's paper gave a clear idea of Indian song, and at its close Mrs. Matthews with the voice, and Mr. Clement Bouvé on the violoncello, rendered several examples of this weird music.

*Friday, January 28, 1898.* The regular meeting of the Boston Branch (postponed from the third Friday) was held at the residence of Mr. and Mrs. Francis R. Stoddard, 242 Newbury Street. In the absence of Professor Putnam, Mr. Newell introduced the speaker, Prof. C. H. Toy of Harvard University, who took for his subject, "The Folk-Lore of the Arabs."

Professor Toy spoke of Northern Arabia as a region where the folk-lore of the Arabs might be studied, especially in the centres, Mecca and Medina. He said that in the first place it should be remembered that the Arabs are polytheists, for, contrary to the common interpretation, "Allah" is not the name of some one universal god, but of the local god with the definite article prefixed. Professor Toy gave an interesting account of these local gods and of the way in which their names were often transferred to individuals. Many Arab proper names are the names of trees and flowers and animals. Perhaps the most interesting part of Professor Toy's address was that relating to the strange beings incorrectly called genii, the "jinns," who, without tribe, unclassified, are supposed to have so large an influence

on human affairs. After Professor Toy's paper, two native Arabs were introduced, who played on their strange musical instruments, danced, and chanted some of their songs.

*Helen Leah Reed*, Secretary.

CINCINNATI. — *December 14, 1897.* The Society met at the residence of Mr. and Mrs. George A. Thayer. The programme, a symposium on Folk-religion, consisted of the following numbers: 1. "The Religion of the Tsimshian Indians," by Mr. Edward Marsden, an Alaska Indian, student of theology at the Lane Seminary. 2. "The Indian Messiah-Religion, or the Ghost-Dance of 1892," by Dr. C. D. Crank. 3. "Religion of Ancient Egyptians," by Mr. R. B. Spicer.

*January 11, 1898.* The Society met at the residence of Miss Laws. A motion was made and carried that a committee be appointed to look into the feasibility of establishing a library. Mr. King, Miss Laws, and Dr. Lindahl were appointed members of the committee. The lecturer of the evening, Dr. J. D. Buck, treated his subject, "The Separable Soul," ably and exhaustively. He quoted numerous instances of barbarous and semi-barbarous races where the existence of the soul was founded on the belief that the shadow, echo, dreams, etc., are the soul separated from the body for the time being. He also gave some instances of the belief in either permanent or temporary existence of the soul *after* death, among barbarous or semi-civilized people.

*February 8.* The meeting was held at the Woman's Club rooms. Mrs. Josephine Woodward, whose father was an Indian agent, and who therefore had spent all her early life among the Cheyenne and Arapaho Indians, gave a very interesting account of their daily life, their customs and ceremonies.

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THE LEGEND OF SIR GAWAIN. Studies upon its original scope and significance. By JESSIE L. WESTON, translator of Wolfram von Eschenbach's Parzival. (Grimm Library, No. 7.) David Nutt, London. 1897. Pp. xiv, 117.

One of the most bitterly contested as well as most obscure problems of mediæval literary history is the degree in which French mediæval romances must be supposed to have derived their material from Celtic sources, that is, to say from the contemporary folk-lore of Wales or Brittany. This question is not altogether a mere dispute of scholars, but has wide human relations, as affecting the question of the relation of mentality to race. Arthurian and other "British" narratives, in which are connected the conceptions of love and adventure, begin a new development in literature. If it could be shown that essential qualities of such fictions belonged to Celts as Celts, that a particular taste for marvel, a nature peculiarly passionate,

and a character remarkably sensitive belonged to their inherited intellect and fancy, it would be possible to add the fame of Celts to that of races that are presumed to have contributed elements to the world's thought. Such is naturally the idea of writers who have a strain of Celtic blood, and of scholars who spend their lives in examining Celtic literature; under the influence of such preconceived notions, the subject is treated with an energy which imports a spirit of warfare into the peaceful realm of scholastic investigation.

The problem is rendered more difficult, and perhaps insoluble, by the lack of material. There certainly did exist a mass of mediæval Welsh Arthurian literature, having its roots in a remote past; but this literature has survived only in a few compositions of a relatively late date, the production of *littérateurs*, and too remote from popular tradition to serve as guides. The work of the Anglo-Norman or French writers, who occupied themselves with Arthurian themes at the time when that material was first introduced to attention, that is, to say before the middle of the twelfth century, has entirely vanished; of the French romances of the second generation only very few have remained, and those so sophisticated as possibly to bear but small resemblance to the essays of predecessors. Under such circumstances, criticism becomes speculation, and the conclusion of a scholar usually only his way of accounting to himself for an impression which has forced itself on his mind, and which, before he becomes aware, has controlled his inferences.

In French poetic romances, the chief knight of the Round Table is that nephew of Arthur whose name, in French verse, is spelled *Walwain* or *Gauvain* (g, in this case, being an orthographic equivalent for a foreign w). The character of the knight constitutes an ideal embodiment of courtesy. In consequence of this excellence, he is described as especial protector of undefended ladies, while writers desirous to introduce into society a new hero find *Gawain* a valuable chaperon. Such portraiture seems modern and French; it is allowed that ancient Welsh epos could have known nothing of the refinements of mediæval courts. If it could be determined what part the Briton played in the ancient Cymric stories, and what alteration the likeness underwent, the comparison would be instructive; and it is to this difficult task that Miss Weston has addressed herself.

The name *Walwen* is first mentioned by William of Malmesbury, who makes him a nephew of Arthur; he is an adversary of the son of Hengist the Saxon, and is expelled from his hereditary possessions in Galloway; he perishes at sea as an exile. Geoffrey of Monmouth also describes *Walgainus* as a nephew of the king, but his account is otherwise quite inconsistent; at the age of twelve years the young knight, who has been educated in Rome, appears in the continental camp of Arthur, and never comes in contact with Saxons. The divergence seems to give ground for the assumption, that before the appearance of Geoffrey's work various accounts had existed respecting the life of the hero.

Welsh literature, strangely enough, knows nothing of *Walwen*. Arthur's nephew appears and plays a prominent part, but bears the name of *Gwalch*-

mei. The divergency may be variously accounted for. The original name may have been Walwen, for which bards substituted the epithetic title Gwalchmei; or the two names may have had no original relation. In the latter case, the designation Walwen may not have been of Cymric origin.

Neither the historical nor linguistic difficulties are considered by the author of this treatise, who concerns herself solely with interpretation of the romances. Numerous tales are preserved in which Gawain figures as hero, but of an episodic character, and giving no information respecting the biography of the actor. Of these the most important is that of Crestien of Troyes, who devotes to Gawain a portion of his last poem (*Perceval*). In this story the knight is made to visit a castle beyond a river, in which his grandmother, Igerne, has sought shelter, and protected herself by magic spells; in the vicinity the knight encounters a scornful damsel, who involves him, in order to gratify her own desire for vengeance on an enemy, in an encounter with a redoubtable antagonist; but it turns out that the latter is both a hereditary enemy of Gawain and in love with the sister of the latter. The story being incomplete, it is not at all clear what was to have been its issue, or that the entire narrative is anything more than an episode. Miss Weston, however, thinks that she finds evidence sufficient to justify the conjecture that the tale is a recast of an ancient Celtic legend, in which the hero was made to visit a world beyond the waters, and there to have encountered a fairy, in whose service he performed feats which furnished the basis of the many mediæval compositions concerned with his history.

What is there, in the portrait of Gawain as depicted by French authors, which can answer to an ancient Celtic hero? Two traits are mentioned. First, the strength of Gauvain is said (first by a continuator of Crestien) to have varied according to the time of the day, a manner of description supposed to indicate a solar hero; secondly, he is exceptional among Arthurian personages in being provided with a steed having a proper name, Gringalet. Now the vicissitudes of this name are curious. Crestien represents Gawain as setting out with seven horses, of which he sends back all but one, le gringalet, or gingalet (*Perceval*, ed. Potvin, line 7583). This word, as used by the trouvère, is obviously not a proper name, but a common noun. Horses are usually designated by their color; and the obscure appellation may have had such significance. Later writers did not understand the epithet, and accordingly altered the title into a proper name. In the eighth poem of the old Welsh manuscript called the *Black Book of Caermarthen*, written about the end of the twelfth century, Gwalchmei is said to have had a horse named Keincaled. It seems plain that, according to any proper rule of critical logic, the Welsh designation also must be held to have been a misinterpretation of the epithet given by Crestien; and the circumstance goes to show that mediæval Arthurian Welsh literature was affected by contemporary French compositions. If space served, it could be shown that the alternation of force attributed to Gawain, which J. Rhŷs and G. Paris consider a solar quality, may equally be the result of a misunderstanding, and by no means an inheritance from ancient Welsh



mythology. What has here been said may be sufficient to show that Miss Weston is mistaken in the supposition that her comparisons affect the still undetermined problem of Celtic sources.

The mediæval spelling of the name of the poet here mentioned was Crestien de Troies. Potvin, in his edition of the *Perceval*, incorrectly printed the name as Chrestien, and this error has been followed by several English writers. German scholars either give the name as Crestien, or (as in Förster's critical edition) translate it into the German equivalent, Christian von Troyes. French writers render it into modern form, Chrétien de Troyes. It is not clear why English authors should follow this example; we think it would be better to adhere to the mediæval designation, and speak of the trouvère as Crestien of Troyes. In the volume before us the name is spelled Chrétien; the circumflex is no doubt an oversight of proof-reading.

W. W. Newell.

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INDIAN SONGS AND MUSIC.

INDIAN music, and in fact all music, can be studied in two ways, — psychically, as an expression of feeling in melodic form, or mechanically, from the standpoint of physics. This latter method of investigation may yield returns of scientific interest and value, but it deals only with the dissection of the body of the song, while that which was its sole excuse for being, the utterance of an emotion in the heart of man, appealing to some other human heart, will escape the instruments which may exactly record the vibrations and the deviations from a standard pitch. Leaving this physical side of Indian music to others, we turn to its psychical aspects to seek what they may tell us concerning the development of emotional expression.

The tribes whose music we are to consider dwell between the great lakes and the Pacific Ocean north of the fortieth parallel. As none of these tribes can be regarded as types of primitive man, their songs cannot, strictly speaking, be accepted as examples of primitive music, but as the product of a people a long way removed from the simplicity which the theory of evolution suggests as characteristic of primitive men.

INSTRUMENTS.

The only instruments known to these tribes were the drum, the rattle, and a kind of flageolet.

The drum and rattle were used in accompanying the voice, to accentuate the rhythm, and to assist in interpreting the emotive impulse of the song. Shaking the rattle and beating the drum with clear, sharp strokes served not only to mark the time, but to secure the coördination and unity of movement of the numerous voices in the choral, or to enforce precision of motion in the dance. The tremolo of the drum or rattle was to express the awe and trepidation felt when approaching the supernatural, or when invoking the aid of the occult powers.

The flageolet was a rather rude instrument, having a range limited to eight or ten notes in the treble clef. Owing to the lack of

mechanical accuracy in its manufacture, this range varied with every instrument, as did also the quality and value of the tone relations. There seems to have been only one requirement of the maker; namely, that, when the flageolet was blown with all the six holes stopped, there should be strong vibrations in the tone produced. This instrument was used exclusively for solos by the young men of the tribe, and, in spite of the inaccuracies of pitch arising from its imperfect construction, some of the melodies composed for it are not without hints of beauty.

#### ABSENCE OF THEORY OF MUSIC.

The Indians we are considering had no theory of music, and, so far as is yet known, there are no peoples possessing such theory who have not been indebted to musical instruments for the means of working it out. It would seem that during the long period when the human voice was the sole means of musical expression, before the evolution of instruments which would require an objective treatment of music, the mind of man was not stimulated to make observations upon the relations of one tone to another. The man may be said to have possessed no conscious method, to have made or followed no artificial rules in the composition of his songs.

There are various speculations as to how man first came to sing, as well as to the character of his earliest songs. Unfortunately we are as yet without data to determine the question, but we have definite material for the investigation of man's singing before any theory of music could possibly have been formulated. Nothing goes to show that these Indians had yet treated any subject analytically, and until facts are so treated, no synthesis, which must underlie a theory, can be arrived at. It is because these Indian songs are entirely uninfluenced by any theory of acoustics, or rules of composition, that they are of value to the student of music, and to the student of man.

#### SONGS AND WORDS.

It is difficult for us to think of vocal music as separate from words. We are accustomed to lean upon the words more than upon the melody for an understanding of the feeling to be interpreted. The meaning of the words of a song may be amplified or emphasized by the melody; still, to us, the music is an accompaniment rather than a vital part of the song, and it does not offend our ear or disturb our thought to have the same tune applied to very different stanzas in a hymn or ballad. The Indian had a sense of musical fitness which did not permit this transference; when he used words at all, there was in his mind so close a correspondence between the idea they conveyed and the music, that he could not tolerate a divorcement

and a new combination. The rituals sung in his various ceremonies were no exception to this rule. The music so universal in the Indian's rites and ceremonies was no mere embellishment, but an actual expression of emotions he was unable to define intellectually; and that these emotions were not altogether vague is indicated by the fact that he never separated his melody from its original subject, that he never applied one tune to two distinct themes.

#### SONGS WITH VOCABLES.

Many of the Indian songs were entirely without words, vocables being used to float the voice; these, when once set to a song, were never changed, but their order was preserved as carefully as if they had been actual words representing ideas. They were not fragments of words, archaic or otherwise, but were a primitive attempt to give an intellectual definition to the emotion of the song, for we see, when classifying the songs, a defining significance in the use of the vocables. They are all vowel sounds with the initial *h*, *dh*, or *y*; and while a desire for euphony has evidently directed the choice and arrangement of these vocables, the definite feeling to be expressed has controlled the selection of the initial letter.

Songs expressive of the gentle emotions, or which sought to reach the mysterious supernatural powers, had flowing or breathing aspirate syllables, as *he*, *ha*, *hi*, *a-dhe*, *a-dhi*.

In courtship songs the lover breathed his sentiments in sighing vocables:—

Hi-dha ho ha hi-a he-ha he!  
Hi-a he!

No words interpreted the funeral song, breathing vocables alone carried the voice:—

I-ah dha-ha ah-i dha-he ah-ha ha-ah!

The *We-ton-wa-an* were a class of songs composed and sung by women to carry their telepathic power to the absent warrior to give him strength and victory in the stress of battle. These songs possessed a few words, but their burden was carried by aspirant vocables, as:—

Hi-ah i-dha-e hi dhe dhe,  
Hi-ah i-dha-e ha ah e!

When the Indian wished to represent action and power in songs descriptive of strength or valor, or when warlike feeling was to be excited, he used the explosive syllables, *ya*, *yi*, *yii*, *yaw*, as in the *Mi-ka-thi* songs, sung when men were about to enter battle. Twenty-five out of the twenty-nine measures of one of these songs are supplied with vocables, thus:—

Hi-a ha-a ha i-yaw i-yaw i-yaw!  
Ha! i-yaw!

It will be noticed that there are a few breathing vocables introduced, which by their position indicate the warrior's appeal to the supernatural.

Numerous other examples could be cited to prove that the vocables occupied with the Indian an intermediate defining position between his emotion and its completed expression in words.

In songs which have words, we find these words frequently bent, stretched, or taken apart, and vocables interposed or added to meet the exigencies of rhythm, or to produce dramatic effect, but in every instance the selection of the syllables is in accordance with the principle already noticed. From this manipulation, we can see how the mind might gradually be led up to thinking in metric verse. The Omahas did not actually attain to this form of expression, but they came very near it in some of their songs.

#### PECULIARITIES OF INDIAN SINGING.

It will be well to mention in this place some of the peculiarities of Indian singing, for unless one masters these peculiarities at the outset, he will fail to recognize any music in the sounds which fall upon his ear. His conventual training would make it exceedingly difficult to follow, much less to grasp, the significance of such unfamiliar tones. It is only after careful and protracted study in listening that one can acquire the ability to analyze the tones, to judge them correctly as to their intent, and finally to be able to record them accurately. The accentuation of these peculiarities can be traced to the Indian's habits in singing.

It is generally in the open air, to the accompaniment of percussion instruments, that he sings. This tends to strain the voice, to injure its sweetness of tone and mobility of expression. There is consequently little attempt to render piano or forte passages, to swell, or to diminish a tone, although this is sometimes observed in solos sung without the drum accompaniment, and more particularly in the love songs.

The Indian enjoys the effect produced by vibrations of the voice, and he employs this tremolo to express various emotions. In the love song it betrays his sentimental agitation; in the *Mi-ka-thi*, or wolf song, it is so managed as to convey the picture of the wolf trotting or loping over the prairie; and in the song of thanks, sung when receiving the gift of a horse, the tones are broken and jarred as if the singer were riding the galloping animal; the same song sung in response to the gift of a blanket would be without the tremolo. In some of the songs addressed to the mysterious powers, the vibrations approximate a trill, expressive of religious fervor.

It is well known that every language has its own rhythm and tone,

and the trend of our musical training has been to lift the singing tone out of the natural tone of language, so that we clearly recognize both a singing and a speaking voice. The Indian has not thus clearly differentiated; he retains in his song the gliding characteristics of his speech. The absence of any mechanism for determining pitch, which would have taught him to treat his tones objectively, may account for this marked peculiarity, as well as for the fact that an Indian song has no established key, but is started and sung within the natural range of the singer's voice. The sequence, however, of its graduated intervals is observed by all singers without any material variation.

#### DOES THE INDIAN USE A MINUTELY DIVIDED SCALE?

The Indian's lack of differentiation between the singing and speaking voice has led to the widespread belief that he used a minutely divided scale, a belief shared by the writer during the early years of her study of Indian music. In order to record these intervals, she adopted a series of signs to indicate a comma here or there, as the singer deviated from our scale. As a result she had about as many records of a song as the singers numbered who sang it, but on comparing these records with each other the clear outline of the melody all were trying to sing became discernible. After many such experiments it did not seem probable that the aberrations of pitch were intentional, but were for the most part the result of the constant use of the portamento, or gliding of the voice. Under the impulse of this conjecture, the singing of familiar tunes by untutored persons of our own race was noted, when it was discovered that they slurred from one note to another, singing intervals with as little accuracy as the Indians. This fact lent weight to the probability that the Indian was not aware of any peculiar lack of nicety in his pitch and intervals, which view was strengthened by observing that the best singers in the tribe, those whom the Indians paid for their services, sang with greater precision of interval and clearness of tone, coming surprisingly near our own standards; and, moreover, that better tones were produced when a number of Indians sang together than in solo singing, where there was no opportunity for one voice to correct itself by another. Numberless experiments convinced the writer, and later her associate, Professor J. C. Fillmore, that the Indian sang in tones and intervals which approximated closely our diatonic scale, and that aberrations of pitch and tone formed no part of his intent. To record these deviations as part of the song itself would be to record blemishes that were variable, incidental, and no integral part of the composition. Eighteen years of study has failed to offer evidence that the Indian sings in a minutely divided scale, while

experience has shown that when his songs were stretched upon such a scale they were unrecognized by him.

#### ACCURACY IN TRANSMISSION.

There are two generally received opinions concerning Indian songs, — that they are improvised, and forgotten after they have once been rendered ; or that, even if the same song is attempted twice, it is subject to variation, intentional or otherwise. The extended observation of many years among many tribes has failed to prove these suppositions. On the contrary, the writer has heard the same song again and again sung by different Indians, and has been unable to detect any variation. Within the past few years this aural observation has been verified by the mechanical help of the graphophone.

Songs have been recorded upon graphophone cylinders which fourteen years previously the writer had transcribed from the singing of the Indian, and an examination of these duplicated songs shows a complete agreement. The writer's original notes of two of these songs were verified and revised for publication by Prof. John Comfort Fillmore in 1891 ; they are Nos. 70 and 71 in the monograph on Omaha Indian Music issued by the Peabody Museum, Harvard University, in 1893. A careful comparison of the published transcription with the graphophone record taken in 1895 does not show the difference of a thirty-second note. The correspondence of the song transcribed from the ear, with that recorded on the machine, becomes more valuable as proof of the permanence of Indian songs, when we consider that the two records were taken from two different sets of singers, and many years apart in time.

Early in 1896 additional proof was obtained in the following manner : The writer had brought an old Ponka Indian east to assist her in certain investigations she was making. One day, as he sat by the window in her study, she heard him hum one of these songs, No. 71. As soon as he had finished the song, she asked him to sing it into the graphophone, and he willingly complied with the request. Comparing the record of the song as he sang it with the printed transcription in the monograph, the only difference was found to be the lengthening by an eighth of two rests, where the old man had taken his breath. In reply to the writer's questions, it was ascertained that the old man had learned the song among the Omahas when he was a lad. As he was over seventy years of age, he must have acquired the song more than fifty years ago.

These are the first mechanical proofs offered as to the accurate transmission of Indian songs. It is very unlikely that these songs are the only ones which have been so carefully preserved. They are not sacred, nor was any unusual care bestowed upon their transmittal.



They may therefore be taken as instances illustrative of the Indian's general accuracy in learning and remembering his songs.

This precision may have been stimulated by certain tribal customs ; for instance, the ridicule which invariably followed an incorrect rendition, or, as in certain societies, where a mistake in singing was punished by the imposition of a fine.

In some of the societies there was an office of "Keeper of Songs," which was always filled by good singers with retentive memories, who not only led the singing at the stated meetings of the members, but were charged with the duty of accurately transmitting the songs.

Great care was taken in the training of hereditary priests, who must be able to sing the various rituals confided to them with ceremonial accuracy, since upon their faithful rendition depended their power to secure supernatural aid.

It would seem, therefore, from the opprobrium which followed the incorrect singer, from the institution of an office for the preservation of songs, and from the strict requirements of the priesthood, that there was a definite purpose in the tribe to perpetuate its music inviolate.

#### UNISON SINGING.

Men possessed of musical voices, and endowed with retentive memories, took pride in accuracy of singing. Such men were paid for their services, often making a good living by their talents. They frequently had at their command several hundred tribal songs, — for the number of native melodies was always very large, — and they were the music teachers, so to speak.

Musical contests, if we may so designate them, sometimes took place between the singers of one tribe and those of another, or between the public singers of the same tribe. For instance, a new song would be sung, as a sort of challenge, and whoever could repeat it accurately after hearing it the fewest number of times was accounted as gifted with the best musical memory. Instances are known to the writer where a man learned correctly a song after hearing it but once. Such men became candidates for places of musical honor.

When two or more persons took part in a song, the voices were always in unison. In their different qualities of bass, baritone, and tenor, contralto, mezzo-soprano, and soprano, they moved along in a consonance of two and sometimes three octaves, thus bringing out harmonic effects, and making one aware of "over-tones."

—The habit of listening to unison singing seems to have trained the Indian ear to certain requirements in the rendition of his songs upon our instruments. To ascertain the nature of these requirements has been a long and difficult task.

## EXPERIMENTS WITH OUR INSTRUMENTS.

Although all Indian songs are simple arias, without concerted parts, yet, when the writer played one of these melodies upon the piano, without any supporting notes, the Indian failed to recognize the familiar tune. In the first instance, their ears were filled with the sound of the mechanism of the instrument; the beating of the hammers of the piano upon the strings so broke up the melody as to produce the effect of mere noise. Less difficulty attended the rendition of a song upon the violin, or 'cello; but even on these, so rich in over-tones, the melody was blurred by the sound of the scraping of the bow. Numerous experiments made it evident that, before the Indian could be made to hear the music of our instruments, his ear must be trained to ignore their mechanical sounds. This was accomplished by accompanying the instrument with the voice, and inducing the Indian to join in the singing; thus his ear, hitherto accustomed to the portamento which permits no break between the notes of a melody, was gradually taught to connect the distinct and separate tones of the instrument, and to catch above its noise the familiar cadences of his song.

These experiments were most interesting in themselves; they revealed in a striking manner the difficulties more or less great which beset all persons when hearing a strange instrument for the first time; but they did not fully explain why the Indians, after they had become accustomed to the piano, declared that their songs did not sound natural when played exactly as they had been sung; that is, as an unsupported aria. For a year or more the writer struggled to ascertain the cause of this dissatisfaction, to find out why each song was declared to be correct, but lacking in naturalness.

It was true that the unsupported aria did not bring to the writer the musical picture of the song as she had heard it given in unison by the Indian singers; her ear unconsciously demanded a few simple chords to sustain the aria, not to modify it, or in any way change it. One day she so played a choral of the Wa-wa ceremony to her Indian friends, who at once asked, "Why have you not played it that way before? Now it sounds natural!"

The discovery of the Indian's appreciation of harmony was as unexpected as it was surprising, and led to many experiments among the people, in which Professor Fillmore took part, and it also stimulated a more extended examination of the songs themselves.

## INDIAN SONGS AND HARMONY.

This examination had two results: First, it determined the manner of the presentation of the songs in the monograph; they were

printed as the Indian recognized and approved them when played upon an instrument. The upper line of the score always represents the aria exactly as it was sung ; the lower lines the added harmony, which was the particular harmonization preferred by the Indians. The music has not been published in this manner for the purpose of dressing up the melodies, or for the importation into them of any of our own notions ; but the songs were the songs of the Indians, and it was deemed proper to print the instrumental rendition of them in the manner the Indians approved.

Second : The harmonization so especially insisted upon by the Indians helped to lay bare the structure of the songs, which were found to be built along harmonic lines, — a startling discovery, because we are accustomed to regard harmony as a development of culture music, and not as fundamental to musical expression.

Dr. Richard Wallascheck of the University of Vienna, referring to this discovery, writes : " I do not share the not unfrequent opinion that a sense of melody arose first by itself, and that to this, later on, a sense of harmony was added ; for I do not think that any one can appreciate melody, as melody, if one has not some slight harmonic sense. The tones would, so to speak, diverge instead of forming a connected group."

✓ A large number of Indian songs lie along the line of the pentatonic scale, one of the simplest known, composed of the major tones within the octave, with the fourth and seventh omitted, giving the tonic chord, the first, third and fifth, the second and sixth, serving as by-tones. Indian songs, however, present examples of many other scales of the pure and mixed form of our minor scale, while some of the songs cannot be reduced to any known scale, because of the introduction of chromatic tones. These tones, however, can be accounted for on harmonic grounds.

It would occupy too much time and lead into too many technicalities should we enter upon the details which have proved the harmonic structure of the songs, the use of implied modulation, and the existence of harmonic relations, some of which are noted peculiarities of the modern romantic school. Uncertain as the Indian's tones often were in singing, there was no uncertainty in his intentions. If he meant to sing a major third, and you should play the chord of the minor third, he would at once tell you you were wrong ; and, as Professor Fillmore has remarked, the longer you worked with him, the more convinced you would be that he had a definite ideal of his song, however far he might fall short of it in his execution. His use of harmonic relations was not haphazard.

**RHYTHM.**

Rhythm, one of the first æsthetic elements of music to be developed, appears in Indian songs in a marked degree. Many of them are accompanied by movements of the body, so that the eye as well as the ear is arrested by the strongly accentuated rhythm. Nor is the rhythm simple ; it is quite common to hear two drum-beats played against three equal notes or their value, with elaborate and complicated syncopation crossing the drum-beats. Our modern music presents no greater rhythmic difficulties. Rhythm is also expressed in phrasing, in the grouping of measures into phrases and clauses, and in correlating them into periods.

**FORM.**

It would seem that the development of song into artistic form had begun, for we find in each of these Indian songs a motive, and this motive modified and repeated so as to give variety, but the intellectual control of emotion is yet too feeble to permit of an objective treatment of the theme. The close observation of years has confirmed what these songs had suggested, that the Indian is absorbed in the response of his music to his own mood, rather than in any intellectual enjoyment of the composition, or with any concern as to the effect to be produced. His song is subjective in its cause and in its effect ; he seems to have sung from the simple impulse to voice his aspirations, his joys and his sorrows, that could in no other way find utterance. The untutored song was the close-fitting garb of emotion, betraying its outlines with undisguised truthfulness. Indian songs, therefore, offer strong evidence that musical expression is a necessity in the nature of man, is the spontaneous utterance of feeling that lies outside the province of words.

**INDIAN LIFE PERVADED BY MUSIC.**

It is no mere metaphor to say that music enveloped the Indian's individual and social life like an atmosphere, for there was no important personal experience where it did not bear a part, nor was there any ceremonial where it was not essential to the expression of religious feeling. It was through music that the man reached out to come in touch with his fellow beings, and through music, as through a medium, he communicated with those mysterious powers which he believed to have control of all nature, as well as of the destiny of man. Thus the songs of the tribe were coextensive with the life of the people.

THE TRIBAL PRAYER.

According to the Indian's idea, the child during its infancy remained a part of its parents, with no distinctive existence, as it were. When it could walk alone, at about three years of age, it was initiated into the tribal organization through certain religious rites, but its responsible individual existence did not begin until puberty was reached, when its mind, as the Indians say, had "become white." This expression was in reference to the dawn, to the passing of night into day, and represented the coming of the child out of the period when nothing was clearly apprehended, into a time when he could readily recall past events with distinctness of detail. This seeming mastery of the minutiae of passing occurrences indicated that a stage of growth had been reached where the youth could be inducted into the religious mysteries through a distinct personal experience acquired in the *Non'-zhin-zhon*, a rite which brought the youth into what was believed to be direct communication with the supernatural powers.

In preparation for this rite, the youth was taught the one tribal prayer. He was to sing it during the four nights and days while keeping his vigil in some lonely place. As he left his home his parents put clay upon his head; and to teach him self-control they placed a bow and arrows in his hand, with the injunction not to use them, no matter how great his hunger, during his long fast. He was bidden to weep as he sang the prayer, and to wipe his tears with the palms of his hands, to lift his wet hands to heaven, and then lay them upon the earth. With those instructions the youth departed to enter upon the trial of his endurance. When at last he fell into a sleep or trance, and the vision came of bird, or animal, or cloud, bringing with it a cadence, this song became ever after the medium of communication between the man and the mysterious power typified in his vision, by which he summoned help and strength in the hour of his need. In this manner all Mystery songs originated, — the songs sung when healing plants were gathered, and when the medicine was administered; when a man set his traps, or hunted for game; when he desired to look into the future, or sought supernatural guidance or deliverance from impending danger.

The tribal prayer was called *Wa-kon'-da gi-kon*. *Wa-kon'-da*, the powers which could make or bring to pass; *gi-kon*, to weep from conscious insufficiency, or the longing for something that could bring happiness or prosperity. The words of the prayer, *Wa-kon'-da dhe-dhu wah-pa'-dhiñ a-ton'-he*, literally rendered, are, *Wa-kon'-da* (here needy he stands, and I am he.) This prayer is very old; its supplicating cadences echoed through the forests of this land long before our race had touched its shores.

## OMAHA PRAYER.

The musical notation for the Omaha Prayer consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

Wa - kon - da      dhe - dhu      wa - pa - dhiw      a - ton - he.

Wa - kon - da      dhe - dhu      wa - pa - dhiw      a - ton - he.

## SERIOUSNESS A FACTOR IN INDIAN MUSIC.

The Indian's ever-present consciousness of the mysterious forces which encompassed him dominated his religious ceremonies, his habits, and his customs. He undertook nothing without first appealing to the unseen powers. He planted, he hunted, he fashioned his tools, and he decorated his wares with accompanying ceremonials which recognized that there were other factors, beside his own right hand, necessary to bring him success. The realization of a supernatural environment, and the belief that music was the medium of communication between man and the unseen world, gave to his songs a gravity which is so marked a characteristic of them.

## WAR SONGS.

One might naturally expect seriousness in the music of the sacred rituals, but would listen for stirring strains in a war song, yet here we find present the same sober element, the consciousness that war brings death and the supernatural world near to man.

In the following old war song the words are few, and eked out by vocables. Few as they are they convey to the Omaha the picture of the warrior who, when he reached his place in the battle-line, shouts forth his cry, a cry that, in invoking the aid of the unseen powers, shall send terror to the heart of the enemy:—

WAR SONG.



*Rhythm of the Drum.*



TRANSLATION.

When I come to my place, I shout,  
When I come to my place, I shout,  
Ah e dhe dha e dhe he dhe !  
I command as I stand, and shout,  
E dhe dha e dhe he dhe !

It will be noticed that breathing vocables carry the voice in the cry to the Powers. This spirit of invocation pervades nearly all the war songs ; exceptions are found in the songs of triumph, which are sung on the return of the warriors, not by themselves, however, but by others who thus vaunt the victories of battle.

The words in the following triumph song are addressed to the defeated enemy. They remind him that of all the tribes the Omahas alone are valiant, and whoso would emulate their bravery must weep for his slain. The music is the accompaniment to the dance of victory :—

TRIUMPH SONG. (Dance Measure.)



*Con. Ped.*



NOTE. — This is one of the songs mentioned as offering proof of accuracy of transmission.

{All the acts of the warrior were set to music: there were songs sung by them when starting upon a warlike expedition, or when circling the village to ward off the attacks of enemies; and there were those chanted in the face of danger, or sung by the leader to nerve his men to valorous deeds.)

A class of songs was composed and sung by women to inspirit the men as they went forth to battle. At the close of such songs the singer would imitate the cry of the bird-hawk, one of the birds sacred to Thunder. This cry is omitted in the notation of the song here given, as it could not be accurately represented. This song is transcribed from the graphophone, the pitch being that of the singer. It begins in B minor and modulates into D major, and swings back to the minor.

RALLYING SONG. (Composed and Sung by Women.)

M. M. ♩ = 44.







Of the *We-ton wa-an*, or telepathic songs, to which reference has been made, the following is an example : —

WE-TON WA-AN.



## LOVE SONGS.

Love songs are scantily supplied with words, but abound with breathing vocables, and are sung by the men in honorable courtship.

## LOVE SONG.



## SACRED SONGS.

The class of sacred songs is very large, and covers a wide range. It includes all rituals which accompany the numerous ceremonials of the tribe, the songs connected with the peaceful avocations, as the planting of corn, the quest of food and pelts, and the great tribal festivals of thanksgiving. There were also individual sacred songs, those connected with the vision, and others expressive of religious fervor, or associated with vows made to the supernatural powers.

The following was composed by a woman to whom the Thunder had spoken in a vision. To this god she had promised to give her first-born child. When she became a mother, she forgot in her joy that the life of her little child did not belong to her; nor did she recall her fateful vow until one bright spring day when the clouds gathered, and she heard the roll of the Thunder,—a sound which summoned all persons consecrated to these gods to bring their offerings and to pay their vows. She remembered what she had pro-

mised ; but her heart forbade her to lay the infant, which was smiling in her arms, upon the cloud-swept hilltop. She pressed the baby to her breast, and waited in silence the passing of the gods in the storm. The following spring, when the first thunder pealed, she did not forget her vow, but she could not gather strength to fulfil it. Another year passed and again the Thunder sounded. Taking the toddling child by the hand, the mother climbed the hill, and when the top was reached she placed it on the ground and fled. But the boy scrambled up and ran after her, and his frightened cry stayed her feet. He caught her garments and clung to them, and although the Thunder called, she could not obey ; her vow had been made before she knew the strength of a mother's love. Gathering the boy within her arms, she hid herself and it from the presence of the gods. The storm passed, and the mother and child returned to the lodge, but fear had taken possession of her ; she watched her son with eyes in which terror and love struggled for the mastery. One day as the little one played beside a rippling brook, laughing and singing in his glee, suddenly the clouds gathered, the flashing lightning and the crashing thunder sent beast and bird to cover, and drove the mother out to find her child. She heard his voice above the fury of the storm calling to her. As she neared the brook, a vivid flash blinded her eyes ; for a moment she was stunned, but recovering she pushed on, only to be appalled by the sight that met her gaze. Her boy lay dead, struck by the Thunder gods, who had claimed their own. No other children came to lighten the sorrow of the lonely woman, but every spring when the first thunder sounded, and whenever the storm swept the land, this stricken mother climbed the hills, and there, standing alone, with hands uplifted to the black rolling clouds, she sang her song of sorrow and fealty. Many years ago the writer met her and heard her song ; she was an old, old woman ; she is now at rest, and let us hope that her lifelong sorrow has turned to joy. The words of her song express her fidelity, and the music betrays her love and sorrow :—

THE MOTHER'S VOW TO THE THUNDER GODS.

*Slow and flowing.*





## TRANSLATION.

( Flying, flying, sweeping, swirling,  
 They return, the Thunder gods.  
     To me they come, to me their own.  
     Me they behold, who am their own!  
     On wings they come, —  
 Flying, flying, sweeping, swirling,  
 They return, the Thunder gods. )

## SOCIAL SONGS.

( The social gatherings of the people were generally in connection with the meetings of the religious and secular societies. All of these had their peculiar songs, the singing of which always formed a part of their various ceremonies. Dancing was not recreative, as it has become with us, but was more or less dramatic, and the bodily movements accentuated the rhythm of the song. )

One of the best known of the secular societies was the He'-dhu-ska, composed entirely of warriors. An account of this society was given in vol. v., No. xvii., of the Folk-Lore Journal. The music of this and other kindred societies covers too wide a range for the limits of this paper. Aside from the interest of the music itself, the words and traditions preserved with the songs not only throw light upon the people's beliefs and habits of thought, but record many striking events in the history of the tribe.

Limitation of time prevents an exposition of the music of the Calumet ceremony, a ceremony which once held sway over the whole Mississippi valley. It was the presence of one of these Calumets in his canoe that made it possible for Marquette to penetrate that vast and unknown region. The ritual songs of this ceremony are replete with valuable suggestions to the musician, as well as to the student of ceremonials. Some of the chorals express deep religious feeling, as the following will illustrate :—

## CHORAL. (Calumet Ceremony.)



This song was sung immediately after the Calumets had been ceremonially raised from their resting-place. The bearers turned, facing the people, who were seated against the wall of the lodge, and waving the Pipes over the heads of the multitude to the rhythm of the song. As the Pipes passed slowly by, the people took up the choral, until at last the great lodge resounded with the majestic cadences.

The writer could never hear unmoved this pæan of praise for the blessing of peace and fellowship among men. The leaping flames from the central fire lit up the faces of the hundreds of men and women gathered there, while on the glistening roof the swaying feathers of the Pipes cast great wing-like shadows, and seemed to make real the symbolic presence of the mighty eagle himself, as, circling over the people, he sped on his mission, bearing the blessing of good-will among men.

The music of this choral clearly reveals the harmonic structure of Indian songs. The printed chords are those chosen by the Indians themselves after numerous experiments.<sup>1</sup>

<sup>1</sup> Professor Fillmore's analysis of this choral on page 65 of the Monograph on Omaha Music is worthy of attention.

As we close this brief sketch of aboriginal music, we turn with the Indian to his native forests, where his untutored songs had their birth ; there, lingering beside him, we listen to his voiceful reverie, through which vibrate the responsive echoes of primeval nature:—

## REVERIE: IN THE FOREST.

*With expression.*

*Con Ped.*

*Alice C. Fletcher.*

✧  
ICHTHYOPHOBIA.  
‡

By the term Ichthyophobia I mean, of course, fear of fish; but I do not mean that proper fear, based upon actual knowledge, which the native diver of certain tropic seas feels, who will not venture into deep water lest he be torn to pieces by sharks, nor that equally rational fear that leads us to discard tainted fish, which so often proves poisonous as an article of food. I refer to the fear which results from superstition, and which prohibits all fish as an article of food; in short, to the taboo of fish.

The subject of Taboo may seem, to many of my hearers, one more properly belonging to the general science of ethnology than to folk-lore; yet, when we consider that the existence of taboo is often explained by myth, we realize that taboo comes within our province. We cannot thoroughly study the myth without knowing something of the custom to which it pertains. Perhaps the reverse of this rule may also be true, even if in a less degree, and that we cannot perfectly understand the custom without knowing its explanatory myth. To study myths and legends by themselves is not a useless labor; but to study them in connection with the ethnology of the people among whom they originate increases their value tenfold.

In the year 1866, after I had spent about twelve months on the Upper Missouri among some of the most primitive tribes then within our borders, I came on to Chicago, and there made the acquaintance of a gentleman who had recently returned from New Mexico, having spent a year or more among the Navaho Indians. Oddly enough the gentleman's name was Fish, although this fact, like the vernal blossoms, had nothing to do with the case, since the Indians did not fear him. In comparing notes of our experience among the Indians, he asked me, "Do the tribes of the Upper Missouri eat fish?" "Of course they do," I said. "Is there any one in the world who will not eat a good fish if he can get it?" "Yes," he replied; "the Navahoes will not eat fish; they will not even touch a fish, and I have known them to refuse candies that were shaped like fish." At the time, although I had every reason to believe that my friend was a truthful person, I was half inclined to believe that his was a "fish story" in more senses than one, or that he had made some error in observation. But that was in the days of my youthful ignorance. I knew not then the extent and nature of the customs of taboo. I did not realize that I was myself the victim of taboo practices just as unreasonable as that of the Navaho fish-haters.

Fourteen years later I found myself a neighbor of these same

Navaho Indians, and one of the first subjects I proceeded to investigate was the fish taboo, of which I had learned years before. I found that my friend, Mr. Fish, had told me the truth, but had not expressed his case as strongly as he might have done. I found that the Navahoes not only tabooed fish, but all things connected with the water, including aquatic birds. Speaking of the Navaho repugnance to fish with the landlady of the Cornucopia Hotel (a slab shanty) at Fort Wingate, she related the following as a good joke on the Indian. She employed a young Navaho warrior to do chores around her kitchen. The Navaho warrior has no pride about the performance of menial labor. He will do almost anything at which he can earn money, and this one would do any work for her but clean fish. He would eat, too, almost anything in her kitchen except fish. Noticing his aversion to the finny tribe, she one day sportively emptied over his head a pan of water in which salt fish had been soaked. The Indian screamed in terror, and, running a short distance, tore in haste every shred of clothing from his body and threw it all away. She learned that he afterwards bathed and "made a lot of medicine" to purify himself of the pollution. He never returned to work for her, so this little trick cost her a good servant.

Our philanthropists wonder at the reluctance of Indians to send their children to a distance to school, and think it is but foolish stubbornness. They cannot realize that, in addition to many practical and sentimental reasons, there are long-cherished religious scruples to be overcome, — reasons which are the most potent of all, — and, among these, not the least is that they know their children will be obliged to violate tribal taboos. The Navahoes have heard from returning pilgrims that the boy who goes to the Indian school in the East may be obliged to eat geese, ducks, and fish, or go hungry; or that, if he eats not at first of these abominations, he may be ridiculed and chided till he changes his customs.

"What foolish scruples!" we say, and yet fail to realize that we all refuse certain edible and wholesome articles as food for no good reason that we can assign. What civilized father would send his child to a distant boarding-school where he might be obliged to eat stewed puppy? Yet I have been informed by those who have tasted it that it is a very palatable dish. But we can find a better illustration of our case than this: There are many among the most cultured of our Christian communities who, for religious reasons, refrain on certain days and at certain seasons from articles of food which at other times are eaten. Such persons would not willingly send their children to places where they would be compelled to disregard these fasts. We may all understand and approve the sentiments which actuate them; yet we seem unable to extend an equal



consideration to savages who are, perhaps, actuated by equally worthy motives. Often among the Navahoes children returning from eastern schools fall into feeble health. Their illness is almost always attributed to the violation of taboo while they were away from home, and costly healing ceremonies are performed in order to remove the evil effects of the transgression.

But these are not the principal lessons I desire to draw from the study of fish taboo. Ichthyophobia is not confined to the Navahoes; they suffer from it in common with many other tribes. We will endeavor to inquire into the real causes which lead to this particular form of taboo.

The Apaches of New Mexico and Arizona are a people cognate to the Navahoes, speaking a language almost the same, and having many customs in common. I have here an article written by a recent observer which I will read, with the omission of some parts which are not necessary to our present discussion. It is taken from the "Popular Science News" of October, 1897.

#### WHY THE APACHE EATS NO FISH.

BY P. C. BICKNELL.

During an exploration last summer on the headwaters of Salt River, which flows from the eastern to the western line of the Territory of Arizona, I was delighted to find that in both forks of the stream, and in the numerous tributaries of each, the fierce little mountain trout rose to my black and brown hackles with all the ardor of the dear old *Salmo fontinalis* of my boyhood days in New England. As the entire watershed of the river is inclosed within the boundaries of the San Carlos Indian Reservation, and comprises some four thousand square miles, on which about four thousand Apaches are domiciled, I was surprised to find the fishing so good; and on mentioning the fact to an army officer at Fort Apache, he informed me that the Apache never eats fish; though, whether from ancient tribal law or religious superstition, he confessed that he had never inquired. "Anyhow," he said, "it was pretty lucky for the white man, as it left the fishing grounds intact."

Here was a fact that piqued my curiosity. Why should the Apache, who, though comparatively unincumbered with religious convictions [?], is endowed with a chronic appetite, and who will make a gladsome feast off the carcass of a horse or cow that has been dead several days, — why should such a gourmand refuse a diet so wholesome and so easily obtained? I resolved to solve the problem, if possible, and thereafter I put the question to every Apache I met while on the limits of the Reserve.

Of course I met scores of them, but few could be induced to enter into conversation, even by proffers of tobacco; for comparatively few of them can talk English, and they despise Spanish as they do Mexicans, though most of them understand the language thoroughly.

. . . . .

Many individuals to whom I put the question, "Do Apaches eat fish?" would answer "No!" with a shrug of disgust. When I asked them why, some merely said, "No good!" and one said, "All same water," — meaning, I suppose, that fish were as tasteless and useless for food as that liquid. They either could not or would not inform me why all of their race were fish-haters. But I finally found one who gave me some information, and he, as I afterwards learned, gave me the true reason, or at least the traditional one among his people.

He was a handsome, gray-headed man, tall, stout, and well-knit. He informed me that he had served the government as scout for three years, and that he had a fourteen-year-old boy at the Indian school at San Carlos who was learning everything, "all same white man." He himself spoke English quite well. In answer to my question, he told me that, a long time before his "first grandfather" was born, there came five or six years when Apaches could not get enough to eat. Deer and antelope were very scarce, because there were too many to hunt them. The wise men said, "We must make a big war and kill many people, so that the other can live." But first came a big powwow. All the mountain Indians went on a visit to the river Indians and had a big talk. "Then they made a big swear." The mountain Indians agreed not to eat any fish, and the river Indians agreed not to eat deer. "So, after that, every one had enough."

Now it is a fact that the Mohave and Yuma Indians who dwell on the Colorado River subsist entirely on fish and vegetables and kill no deer; and on my return from Apache land, still pursuing the subject, I was told by a man who had lived several years among the Mohaves on the Colorado River Reservation, that the same story was current among the members of that tribe. He also stated that there were a number of Apaches living side by side with the Mohaves, and that the former could never be persuaded to taste fish, though the latter subsisted on a fish diet almost exclusively.

While the Indians themselves accept the above explanation, to my mind it does not seem a plausible one. There must have been, in the distant and long-forgotten past of this tribe, some event or experience of a most startling character — something more impressive than a mere verbal agreement — to have stamped this custom so indelibly into their nature. And, since the Apache abides by no other agreements or promises, it is almost inconceivable that, merely on account of a promise made by his forefathers, he should continue to refrain from the favorite food of his neighbors. I venture to suggest that this is an ethnological fact that may lead to the discovery of the source whence this tribe, differing as it does from every other on the continent [?], derived their origin.

This extract is instructive to the student of folk-lore in other ways besides in telling him of the existence of fish taboo among the Apaches: it gives us a good instance of how and why myths are created; it serves to warn us against the too ready reception of tales told merely to placate our importunities; and it demonstrates how easily, when we receive a true answer to our question from a savage, we may disregard or misinterpret it.

When I first obtained confirmation of the existence of this taboo in New Mexico, I asked for reasons, just as the author of the quoted article asked for them, not because I expected to get a true reason, but because I was anxious to get an insight into their modes of thought. Various trifling explanations were given and trifling tales were told, but the usual explanation was simply that fish made them sick; that they had heard of Navahoes who had eaten fish and become sick; that the thought of eating fish disgusted them. Such remarks were, no doubt, true; but while they accounted for the continuance of the taboo they did not account for its origin. There are few white men who would not be sickened if they unknowingly ate the flesh of a rat or a dog and were afterwards told what the food was, or if they ate it under constraint of hunger or from bravado. This is but natural; yet who among us could explain to some inquiring Indian why the flesh of these animals disgusts us? They are as healthy and as cleanly in their habits as the hog.

If you importune an Indian for an explanation, for a cause, you are very likely to get one, particularly if he finds, as was the case with the Apache just quoted, that there is a prospect of getting a piece of tobacco for his pains. The story here related, which is wisely discredited by Mr. Bicknell, may have been coined for the occasion; but it is more likely that it has been current for some time among the Indians. White men are not the only ones who are importunate to know the why and the wherefore. The inquisitive small boy whose business in life it is to ask questions exists among the savage as well as among the civilized; and there are boys of older growth who pester their seniors for explanations. To satisfy the mind of the inquirer with something in accord with his mode of thought, with the grade of philosophy which he has reached, is the aim of the man, in all ages of the world, who would gain and retain a reputation for wisdom. Milton's Adam explains everything to Milton's Eve according to the philosophy of Milton's time. Modern science has its myth-makers, no less than the wild Apache.

Mr. Bicknell considers the myth which he recounts of no value as an explanation. In this we agree with him, and regard the reasons which he offers in support of his opinion as cogent. But another reason which was given to him deserves more consideration. It is this: the fish is "all (the) same (as) water." This expression he supposes to mean, that the fish was to the Indian tasteless and useless for food; but a little reflection will, I think, show that this cannot be the meaning; for, if the Apaches never eat fish and have not eaten it for generations, they can know nothing of the taste or nutritive qualities from either personal experience or tribal tradition. If they should ask any of their fish-eating neighbors how the stuff

tasted, they would get only favorable reports, or, if they should smell it broiling on their neighbors' fires, their noses would be regaled only by enticing odors. We may fairly say that Mr. Bicknell has not interpreted correctly the expression, "All same water." Let us see if it may have some other significance.

I questioned my friend Mr. Cushing, by letter, with regard to the existence of the fish taboo among the people of Zuñi (neighbors of the Navahoes), and of other pueblos with which he might be acquainted, and received the following reply, under date of October 5, 1897 :—

The Zuñis, like the Navahoes, will not, under any circumstances, eat fish or any other water animal. The reason is this : Abiding in a desert land, where water is scarce, they regard it as especially sacred ; hence all things really or apparently belonging to it, and in particular all creatures living in it, are sacred or deified. But, in the case of the fishes, they eat water, chew it, and are therefore, since they also breathe water and the currents or breaths of water, especially tabooed. The Zuñi name for the Isletas is Kyas-i-ta(w)-kwe, Fish Cannibals, because they ate fish formerly. I understand that the Keres share the Tinnah and Zuñi taboo, but do not know.

Amongst the Zuñis, a primary mode of classifying animals, with reference to their sacredness, is according to their relationship to water. Thus the animals of prey are, except in hunting and war, less sacred than game animals, and water animals are, in matters of peace, health, and life-making, the most sacred of all. Now these degrees of sacredness of the three classes of animals are strictly correlated to their observed ways of taking water. The animals of prey lap water ; the game animals suck or sip it ; the water animals gulp it ; while fish not only drink water, but, as their name implies, also breathe and even prepare and "eat" it, as we do sweet food.

There is a further reason why, with the Zuñis, fish are, in common with certain water snakes, sacred above all other creatures of the water : In that country fishes live only in living springs, or in rivers perennially fed by springs. It is this which distinguishes them from such rain-water gods as tadpoles and frogs, and it is this which causes the Zuñis to believe that the water of springs (the water of life *par excellence*) belongs to the fish ; they can pray it up from the depths of the underworld, as tadpoles and water-fowl can pray it down from the skies.

Under these circumstances, the eating of fish seems to the Zuñis no less than cannibalism, and is followed by the direst consequences, chief among which is madness, — that kind of madness the first symptoms of which are incessant gasping and swallowing, — or the giddiness which comes from gazing down into swift-flowing waters, and is considered so fatal to reproduction that pregnant women must be guarded from the sight of moving water, fish, and water-reptiles, no less than from fierce and fearful things.

This opinion of Mr. Cushing's agrees with one I had already formed with regard to the Navahoes, after long study of the tradi-

tions and customs of this tribe. Living in a desert land where water is so scarce and so obviously important to life, they come in time to worship water, either in itself or through water-spirits and water-gods. Regarding the water as sacred, it is an easy step for them to regard as sacred everything that belongs to the water, — above all, fish, which cannot live away from the water. Hence it becomes a sacrilege to kill the fish or eat its flesh, and hence the significance of the Apache explanation of the taboo, — that fish is “all same water.”

But there are other interesting points connected with the study of this taboo among the Navahoes. From the evidence afforded by their physical appearance, tribal organization, traditions, and religious practices, we may confidently say that the Navahoes are a very mixed race. Their language is in the main of the Athapascan stock, and is related to tongues spoken in the far north, even within the Arctic circle; but there is some admixture of the languages of the south, and we know that their blood, perhaps even more than their language, is derived from the old pueblo and cliff-dwelling tribes of the arid region. In reading about the Athapascan tribes of the north and of the Pacific coast, who dwell, be it remembered, in a land well watered, I never saw any mention of the fish taboo; yet, to learn with greater certainty of its existence or absence among these tribes, I communicated on the subject with Dr. Franz Boas, who, more than any other scholar, has investigated the various Athapascan tribes. The doctor's reply, under date of October 7, is as follows: “The northern Athapascan tribes have no taboo against fish; on the contrary, they almost subsist on fish for a considerable part of the year.”

If the Navahoes and the Apaches, as we have reason to believe, derived their Athapascan blood from the tribes of the North and of the Pacific, and if their Athapascan ancestors entered, as we have also reason to believe, New Mexico and Arizona within a comparatively recent period, — say within 500 years, — it may fairly be inferred that they adopted this taboo since their migration and from representatives of the sedentary tribes of this region, whom they met in friendly intercourse, or who became, in various ways, adopted into the Navaho nation. Of course, the desert environment would tend much to hasten or facilitate the adoption of the taboo if it were, as we suppose, the origin of it.

The example, as instanced by Mr. Cushing, of the people of the pueblo of Isleta, on the Rio Grande, who were once fish-eaters, but are no longer such, illustrates the readiness with which, under a new example and environment, a people may adopt a new taboo, and encourages us to believe that similar causes may have operated to produce similar effects among the Navahoes.

Richard Andree, in his "Ethnographische Parallelen und Vergleiche" (Stuttgart, 1878), gives numerous instances of fish taboo in various parts of the world; but he does not, in any case, advance a reason for its origin similar to that which is presented in this paper.

*Washington Matthews.*

A RELIC OF ASTROLOGY.<sup>1</sup>

THE mysterious picture of a nude man surrounded by the signs of the zodiac, which forms so common a feature in all patent-medicine almanacs, is familiar to every one, but few realize the great antiquity of the symbolism implied, and the interesting history of this persistent relic of astrology.

As commonly drawn for the last fifty years, the picture shows a naked man with a melancholy expression, standing erect with outstretched limbs, having his bowels exposed in a manner that suggests the martyrdom of Saint Erasmus; his head, limbs, and divers parts of his body are pierced by lines, reminding one of another saint, Sebastian; these lines lead from twelve singular objects symmetrically placed around the central figure, a leaping ram, playful twins, a couching lion, a weary bull, a pair of scales, a conceited virgin, a determined archer, a careless water-bearer, an agile goat, two fishes crossed, a salt-water crab, and a tropical scorpion with a jointed tail.

The connection between these twelve zodiacal signs and the human anatomy is set forth in the following lines, written in 1720:—

The Head and Face the Princely *Ram* doth rule,  
The Neck and Throat falls to the sullen *Bull*.  
The lovely *Twins* guide Shoulder, Arm and Hand,  
The slow pac'd *Crab* doth Breast and Spleen command.  
The *Lion* bold governs the Heart of Man.  
The *Modest Maid* doth on the Bowels scan.  
The Reins and Loins are in the *Ballance* try'd,  
The *Scorpion* the Secret Parts doth guide.  
The *Shooting Horse* lays claim to both the Thighs;  
The Knees upon the Headstrong *Goat* relies.  
The *Waterman*, he both the Legs doth claim,  
The *Fishes* rule the Feet and meet the Ram again.

Moore's *Vox Stellarum*, 1721.

A study of the origin of this bizarre conception takes us back to the earliest records of civilization; its foundations were laid by Chaldean astronomers, Hebrew sages, and Greek philosophers; Christian mystics adopted it and mediæval astrologers magnified it, so that it became a persistent popular superstition. The first step in the evolution of this conception was taken more than 4000 years ago, when the star-gazers of Babylon observed the circular zone through which the sun appears to pass in the course of a year, and divided it into twelve constellations, creating what is known as the

<sup>1</sup> Read at the Baltimore meeting of the American Folk-Lore Society, December 28, 1897.

Zodiac. To these twelve divisions symbols were given, some of which are said to be Babylonian ideographs of the months. The astronomers of Egypt adopted this system, and their lively imaginations peopled the constellations with genii; thus arose a symbolism in which each group of stars is likened to a given animal or human character; these zodiacal signs are sculptured on the wall of the temple of Denderah, on the Nile, and similar designs were found by Champollion on mummy-cases and papyri. The twelve constellations are enumerated in the old Latin verses, —

*Sunt Aries, Taurus, Gemini, Cancer, Leo, Virgo,  
Libraque, Scorpius, Arcitenens, Caper, Amphora, Pisces.*

and they are quaintly catalogued in the English lines :—

The ram and the bull lead off the line,  
Next twins and crab and lion shine,  
The virgin and the scales.  
Scorpion and archer next are due,  
The goat and water-bearer too,  
And fish with glittering tails.

The second step was taken when philosophers, who “in the infancy of science are as imaginative as poets,” assumed that the celestial spheres exert a controlling influence on terrestrial life. The germs of this belief existed among many people in very early times; the Chaldeans taught and the captive Hebrews adopted it. In the earliest poetical book extant, the Almighty himself is represented as saying to Job :—

“Canst thou bind the sweet influences of the Pleiades, or loose the bands of Orion? Canst thou bring forth the Mazzaroth in his season? Or canst thou guide the Bear with her train?” (Job xxxviii. 31.) The word Mazzaroth signifies the signs of the zodiac.

Again, under the rule of the inspired Hebrew prophetess Deborah, “the stars in their courses fought against Sisera.”

The Greek philosophers Democritus (460 B. C.), Plato, Pythagoras, and the school of the Stoics gave astrology their sanction and elevated it to a pseudo-science. The idea that man's life on earth and destiny for good or for evil is subject to the heavenly bodies and their relative positions was current in the early centuries of the Christian Era; astronomical tables were in common use on which were marked the lucky and the unlucky days and even hours. On a tombstone erected 364 A. D. in memory of an infant named Simplicius (that died the same day it was born), there is an inscription which states that this double event took place in the “fourth hour of the night, of the 8th ides of May, the day of Saturn, the 20th day of the moon, under the sign Capricorn.” The details in this epi-



taph are intended to account for the sad affliction suffered by the parents:—

Almighty Wisdom by a Mistique Tye  
Spread through the World a Secret Sympathy,  
Impregnating Superiours to dispense  
On lower Bodies daily influence.

*Ames's Almanack, 1730.*

As the centuries rolled on, belief in astrology grew apace and exerted a baleful influence on mankind, arousing alarming fears and extravagant hopes always doomed to disappointment; it kept the intellect in a "dreary bondage of ignorance and superstition," preventing the growth of true science "by the incessant operation of prejudice and the slavery of imbecile apprehensions." In the thirteenth century astronomy was rarely cultivated for its own sake; the movements of the moon and the planets were studied with a view to determining holy days, and the stars were observed for the purpose of casting horoscopes. Judiciary astrology became a species of religion which the Church strove in vain to suppress as a relic of paganism. In the Middle Ages astrologers were important personages, holding positions of honor at royal, ducal, and republican courts, and no enterprise was undertaken before consulting them. Astrologers were the successors of the Roman haruspices. At the Universities of Bologna and Padua, chairs of astrology were regarded as necessary to polite learning; physicians, especially, cultivated astrology, and their practice was imbued with the grossest superstitions; astrology was closely associated with the other pseudo-sciences, alchemy and magic.

For several centuries the rising and setting of the stars, the eclipses of the sun and moon, the appearance of comets, the aspects, conjunctions, and oppositions of the planets, were thought to be intimately related to the production as well as the relief of diseases. The moon was believed to have special power over mental and bodily maladies, as well as over the weather and minor concerns of life,—a superstition that still lingers even in enlightened minds. The position of the moon in the constellations determined the proper time for compounding and administering medicines,—a belief current at a very early period among the Anglo-Saxons. The Venerable Bede, referring to the travels of Bishop John, 685 A. D., states that this ecclesiastic visited a sick maiden in the nunnery at Wotton, Yorkshire, who lay at the point of death. The bishop inquired when the maiden was bled, and, finding it was *in quarta Luna*, he said: "Very unwisely and unlearnedly hast thou done this *in quarta Luna*, for I remember Archbishop Theodore, of blessed memory, saying that phlebotomy was perilous when the light of the moon and the ocean tide are waxing."

Although forbidden by Jewish, Roman, and canon laws, astrology flourished throughout the Middle Ages, and gave great impetus to the study of the science of astronomy. Meanwhile a novel conception became engrafted on the pseudo-philosophy: the physical universe was regarded as an organized being endowed with a soul and analogous to man; an intimate correlation between the universe and man was held to exist, the universe controlling the destiny and organism of man, and man having power over the fundamental laws of nature. In this connection the terms Macrocosm and Microcosm came into use, the former to designate the world at large, and the latter the smaller world within man. Man, or the microcosm, was regarded as the physical and spiritual epitome of the universe or macrocosm. Olympiodorus, of the Greek school in Alexandria, about the fourth century, wrote of the macrocosm and microcosm, but the clearest explanation of this philosophy is found in the "Epistle of Isis, Queen of Egypt and wife of Osiris, to her son Horus;" this is one of the Greco-Egyptian writings on the "Sacred Art," of unknown authorship and obscure origin. The passage is as follows: "Hermes calls man the microcosm, because the man, or the small world, contains all that which is included in the macrocosm, or great world. Thus the macrocosm has small and large animals, both terrestrial and aquatic; man, on the other hand, has fleas and lice; these are the terrestrial animals; also intestinal worms; these are aquatic animals. The macrocosm has rivers, springs, and seas; man has internal organs, intestines, veins, and channels. The macrocosm has aerial animals; man has gnats and other winged insects. The macrocosm has volatile spirits, such as winds, thunders, and lightnings; man has internal gases and *podas* of diseases. The macrocosm has two luminaries, the sun and moon; man has also two luminaries, the right eye, representing the sun, and the left eye, the moon. The macrocosm has mountains and hills; man has a head and ears. The macrocosm has twelve signs of the zodiac; man has them also, from the lobe of the ear to the feet, which are called the fishes."

The date of this writing is not certainly known, but it is approximately of the fourth or fifth century.

The expressions macrocosm and microcosm are constantly met with in astrological, medical, and theosophical works of the Middle Ages. Paracelsus taught that man is a microcosm in comparison with the earth, and a macrocosm as compared with an atom of matter; the relationship between them forms a special science called by Paracelsus *Astronomia*. The forces controlling the two are identical, and in both they may act in an abnormal manner, creating diseases; man may be affected with spasms, drowsy, colic, and fevers;

the earth may be affected with earthquakes, rain-spouts, storms, and lightnings.

The noted physician and mystic, Robert Fludd, who was "not wholly a quack," wrote at length on the macrocosm and the microcosm. (*Utriusque cosmi, etc.*, 1617.) A little later another English astrologer and physician, Nicholas Culpeper, expressed the relation between the two worlds as follows: "There is a sympathy between Celestiall and Terestriall bodyes which will easily appear if we consider that the whole creation is one entire and united body, composed by the power of an Allwise God of a composition of discords. Also there is friendship and hatred between one sign of the zodiac and another, for fiery signs are contrary to watry and nocturnall to diurnall, etc." (*"Astrological Judgment of Diseases,"* London, 1655.)

John Baptist van Helmont, the distinguished Dutch physician; Jacob Boehme, the German theosophist; and much later Swedenborg, the apostle of the New Jerusalem, — discussed the mutual influence of the macro- and micro-cosm.

This "wicked stupefaction of the mind," astrology, has been kept alive during the past four hundred years largely through the wide dissemination of almanacs. These useful allies of every-day life originated in tables prepared by Arabian astronomers for the purpose of a calendar, and through Alexandrian Greeks they became known in Europe. A manuscript almanac compiled in 1300 by Petrus of Dacia contains an ill-arranged medley of astronomical, chronological, and medical nonsense. After the invention of printing, these ephemeral publications came into general use, and from the beginning they mingled truth with error: they truthfully chronicled memorable events of history, they correctly indicated the divisions of the year and the beginnings of seasons, and they announced the proper days for ecclesiastical feasts and fasts; on the other hand, they mendaciously foretold the changes in the weather, and prophesied the future in respect to national, civic, and individual life.

The printing of almanacs under James I. was monopolized by the Stationers' Company and by the universities; but notwithstanding these respectable sponsors, the annuals were filled with astrology and vain superstitions. In France the almanacs issued under the name Nostradamus (1550-1566) essayed political predictions, which immensely increased its popularity, but exerted such mischievous influence that Henry III. in 1579 promulgated an edict forbidding astrological features. British almanacs, during the civil wars of Charles I., "became conspicuous for the unblushing boldness of their astrological predictions and their determined perpetuation of popular errors." The most famous astrologer of England, William

Lilly, began to print his *Ephemeris* in 1644, and his forecasts of monstrous floods, prodigious shipwrecks, murrain in cattle, epidemic diseases, and judgments of things to come, were terrifying to the credulous masses.

The supposed influence of the zodiacal signs on medicine and on personal actions is shown in a curious passage in the "*Husbandman's Practice or Prognostication for ever*," published at London in 1664:—

"Good to purge with electuaries, the moon in Cancer; with pills, the moon in Pisces; with potions, the moon in Virgo. Good to take vomits, the moon being in Taurus, Virgo, or the latter part of Sagittarius; to purge the head by sneezing, the moon being in Cancer, Leo, or Virgo; to stop fluxes and rheums, the moon being in Taurus, Virgo, or Capricorn; to bathe when the moon is in Libra, Aquarius, or Pisces; to cut the hair off the head or beard when the moon is in Libra, Sagittarius, Aquarius, or Pisces."

The association of astrology with medicine naturally led to the adoption of almanacs as a means for advertising quack medicines; this is said to have originated with Francis Moore,<sup>1</sup> editor of "*Vox Stellarum*," published at London from 1698. But this is a mistake, for I have found a medical advertisement in the "*Merlini Anglici Ephemeris*" of 1671. The nostrum is called "*Elixir Proprietatis*," and it is "composed and sold at the sign of Van Helmont in upper Shadwell, London." The advertisement describes it as an "effectual medicine for griping of the guts, putrid Feavers," and other distressing maladies.

For more than two hundred years almanacs have been the efficient channel for bringing to the notice of the semi-illiterate and wholly credulous on both sides of the Atlantic puffs of medical nostrums and their amazing curative powers. Gadbury's "*Ephemeris*" for 1721 contains a good example: "Squire's Grand Elixir, or the Great Restoration of the World so much on the Wings of Fame, for Consumptions, Colds, Coughs . . . Pleurises, Measles, Smallpox, Gout, Rheumatism, Gravel, Colics, Fainting and Decay of Spirits. Only prepar'd and Sold by Capt. Joseph Bawler, Apothecary in Jewin St. Good Allowances to those who take Dozens. Ready Money expected of all Strangers."

Richard Saunders's "*Apollo Anglicana*" for 1721 contains an interesting advertisement of sterling value: "Artificial teeth set in so firm as to Eat with them, and so Exact as not to be distinguished from Natural; they are not to be taken out every Night as is by some falsely suggested, but may be worn Years together; and are an Orna-

<sup>1</sup> A pseudonym of Henry Andrews, and retained by successive editors of the *Vox Stellarum*.

ment to the Mouth and greatly helpful to the Speech. By John Watts and Samuel Rutter, Operators, Fleet St. London."

The firm hold which these medico-astrological almanacs had on the people is shown in a circumstance related by Dr. Robert Fletcher in his charming and erudite essay, "The Witches Pharmacopœia." A well-to-do farmer who was ordered to take a purgative declined to swallow it because on looking into the almanac he found that the zodiacal sign for the month was in *bowels*, and he thought that the two together would be too much for him!

The pictorial representation of the influence of the zodiac on human anatomy occurs as early as the end of the fifteenth century. It is found in that famous encyclopædia, the "*Margarita Philosophica*" of Gregor Reisch, published at Heidelberg in 1496. In the edition of 1504 the signs of the zodiac are in part superimposed on the body of the man, and in part placed around him;<sup>1</sup> it is amusingly described by Robert Southey in "The Doctor": "There Homo stands naked but not ashamed, upon the two Pisces, one foot upon each; the fish being neither in the air, nor water, nor upon the earth, but self-suspended as it appears in the void. Aries has alighted with two feet on Homo's head, and has sent a shaft through the forehead into his brain. Taurus has quietly seated himself across his neck. The Gemini are riding astride a little below his right shoulder; the whole trunk is laid open, as if part of the old accursed punishment for high treason had been performed upon him. The Lion occupies the thorax as his proper domain, and the Crab is in possession of the abdomen. Sagittarius volant in the void has just let fly an arrow which is on the way to his right arm. Capricornus breathes out a visible influence that penetrates both knees; Aquarius inflicts similar punctures upon both legs. Virgo fishes as it were at his intestines; Libra at the part affected by schoolmasters in their anger; and Scorpio takes the wickedest aim of all." ("The Doctor," vol. iii. p. 112, 1835.)

A somewhat similar woodcut occurs in "A Short Application of Astrology to Medicine," by James Scholl, published at Strasburg in 1537.<sup>2</sup> It differs, however, from that in the "*Margarita Philosophica*"

<sup>1</sup> The accompanying text is as follows: "Aries signum primum calidum est, siccum, igneum et cholericum ex corporis compage caput sibi vendicans. Taurus . . . colla respicit; Gemini . . . brachia intuetur; Cancer obtinet pectus, pulmonem et stomachum; Leo cor et epar regit; Virgo cum Tauro concordat sed intestina et fundum stomachi vendicat. Libra vero cum Gemini congruit, sed venes et nates respicit; Scorpio cum Cancro in qualitatibus congredditur sed pudenda intuetur. Sagittarius rursum cum Ariete et Leone coincidit et coxas intendit; Capricornus cum Tauro item et cum Virgine concordat sed genua gubernat; Aquarius cum Gemini et Libra convenit, sed cruribus et tibiis præest; Pisces vero in qualitatibus a Cancro non deviant, sed pedes vendicant."

<sup>2</sup> Astrologia ad medicinam applicatio brevis. Argentorati, 1537, sm. 4to. Ill.

in that all the animals and objects typifying the zodiacal signs are placed directly on the body of the man. The ram is resting on the man's head ; the bull is comfortably seated on and behind his neck ; a twin child is climbing up each arm to the shoulder ; a crab (as drawn, it is a lobster) attacks his breast ; a lion is squeezed in between the lobster and the head of a virgin, who in turn encroaches on the scales beneath her. Under the scales a scorpion is getting in deadly work. On the man's right thigh a centaur shoots an arrow into space ; a goat is springing from one knee to the other, his hind feet touching the right knee and his forefeet the left ; beneath this a merman pours water from a jar on the two fishes which lie crossed between the man's feet.

Shakespeare, in the play of *Coriolanus*, written about 1610, alludes to this emblem. Menenius says to Sicinius : " If you see this in the map of my microcosm, follow it that I am known well enough, too ? " (*Cor.* ii. 1.)

Shakespearean scholars have either failed to understand this phrase, " map of my microcosm," or they have overlooked its real meaning. Clarke & Wright's Cambridge edition of Shakespeare's plays, Richard Grant White's edition, Dyce's Glossary, and Gervinus's Commentaries make no note of it ; Rolfe, Hudson, and Schmidt's Lexicon simply indicate that microcosm signifies " the little world of man." Henry Irving's edition treats the word microcosm more fully, but none of these commentators pay any attention to the entire phrase. In Shakespeare's time the word " map " was used in the sense of a graphic delineation of anything ; and the expression, " map of the microcosm," obviously refers to the emblematic representation of the influence of the macrocosm on the microcosm. In 1642 H. Browne published a work having the title, " Map of the Microcosm."

An examination of

A musty pile of almanacs, Astrology's last home,

that were published in England and the United States between 1659 and 1897, shows that this emblem, modified in various ways, was introduced into these publications about the end of the seventeenth century.<sup>1</sup> It is found in the *New England Almanac* of 1703, edited by Samuel Clough, Boston (A. R. Spofford). In " *Great Britain's Diary* " for 1721, the central figure takes the form of a woman seated on a sphere, the outer edge of which is divided into segments, and surrounded by the names and signs of the twelve constellations. The engraving is exceedingly crude, and it is accompanied by the

<sup>1</sup> The emblem is not found in the following almanacs : Zech. Brigden's, Cambridge, 1659 ; Sam Cheever's, Cambridge, 1660 ; Israel Chauncy's, Cambridge, 1662, 1663 ; Alexander Nowell's, Cambridge, 1665.

following lines, showing that the emblem was no novelty at that early date : —

Should I omit to place this figure here  
My Book would scarcely sell another Year.  
*What* (quoth my Country Friend) *D'ye think I'll buy*  
*An Almanack without th' Anatomy?*  
As for its Use, nor he nor I can tell;  
However since it pleases all so well  
I've put it in, because my Book shou'd sell."

The same emblem appears in John Wing's "Olympia Domata" for 1721, and in Nathaniel Ames's Almanack for 1729, issued at Boston, accompanied by these verses : —

The Blackamoor may as easily change his skin  
As Men forsake the Ways they're brought up in.  
Therefore I've set the old Anatomy  
Hoping to please my Countrymen thereby.  
But where 's the Man that's born & lives among  
Can please a Fickle throng?

In Henry Coley's "Merlinus Anglicus, junior, or Starry Messenger," for 1721, the figure is similarly placed, but is that of a man.

In Job Gadbury's "Ephemeris, or Astronomical, Astrological, and Meteorological Diary" for 1721, the figure that symbolizes "The Government of the Moon over the Body of Man as she passeth the twelve zodiacal constellations" takes a very different form. A smiling and plump cherub with curly hair, his hands folded across his breast, his body curved backward, his feet turned up behind his head, floats within a circle, around which are the zodiacal signs. Beneath this is the "Dystich : " —

Head, throat, arms, breast, heart, belly, veins do greet  
The secrets, thighs, knees, legs and th' active feet.

Over the name of each organ is the appropriate sign. On the same page is the following quotation : "When I consider the Heavens, the Works of Thy Fingers, the Sun, Moon & Stars which Thou hast ordained, what is Man that Thou art mindful of him !" (Psalm viii. 3, 4)

Poor Robin's Almanac for 1721 is embellished with the floating cherub, and the issue for 1729 adds the following stanza : —

The little Mortal in the Ring below  
Drawn Neck & Heels, doth to the Reader show  
That part of Men & Women, Sheep & Swine  
Are govern'd by each Celestial Sign;  
But Women's Tongues, when Passion once gets vent,  
Break out from this & other Government!

Benjamin Franklin, with all his enlightenment, introduced this emblem into his famous Poor Richard's Almanac. It first appears in

the issue for 1741, being drawn as a man seated on a globe surrounded by the twelve signs, in a square ; and above is the legend : —

Here I sit naked like some Fairy Elf  
My Seat a Pumkin; I grudge no Man's Pelf.  
Though I've no Bread nor Cheese upon my Shelf  
I'll tell the *gratis*, when it safe is  
To purge, to bleed, to cut thy Cattle or thyself.

The same number contains an advertisement of Indian Physic (Ipecacuana), signed John Bertram.

Still another form of the emblem is found in Poulson's "Town & Country Almanac," published at Philadelphia in 1789. A boy stands on the earth, his feet in the Arctic regions, on his right a rosebush, on his left a thistle. Above the boy's head flies Chronos with wings, scythe, and hour-glass. Around these figures are four concentric rings, bearing the names and signs of the twelve constellations.

The present prevailing form of the emblem, the erect man surrounded by symbols, appears in Richard Saunders's "Poor Richard, Improv'd," for 1783 ; a slight variation of it occurs in "Father Tammany's Almanac" for 1787, both published in Philadelphia, and from that date to this year this persistent relic of astrology makes its annual appearance. No explanation of the significance of the repulsive figure is vouchsafed beyond the customary legend : "Anatomy of a Man's Body as governed by the twelve constellations." It has been a valuable trade-mark for a century.

Far less common than this emblem is one showing the supposed influence of the zodiacal signs on human physiognomy. Erra Pater's "Book of Knowledge" (Worcester, *n. d.*) contains a crude woodcut of a man's head, upon which are placed the twelve signs in the following order : —

#### ZODIAC AND PHYSIOGNOMY.

Upper forehead . . . . .	Cancer.
Right eyebrow . . . . .	Leo.
Right eye . . . . .	Saggitarius.
Right ear . . . . .	Libra.
Left eye . . . . .	Aquarius.
Left eyebrow . . . . .	Gemini.
Left ear . . . . .	Aries.
Forehead . . . . .	Taurus.
Chin . . . . .	Capricorn.
Nose . . . . .	Scorpio.
Right cheek . . . . .	Virgo.
Left cheek . . . . .	Pisces.

Erra Pater further writes : "There is no part of the face of man but what is under the peculiar influence or government of the seven planets," and he gives the following table : —



Forehead . . . . .	Mars.
Right eye . . . . .	Sol.
Left eye . . . . .	Moon.
Right ear . . . . .	Jupiter.
Left ear . . . . .	Saturn.
Nose . . . . .	Venus.
Mouth . . . . .	Mercury.

Modern pretenders to a belief in the influence of the zodiac on human life are as bold in their claims as the most superstitious charlatans of the seventeenth century. One writing in 1894 represents the physical framework of man as merely "a vessel of breath, motion and vibration played upon by active thought-atmospheres, waves of sound and light, and positive and negative electro-magnetic forces in limitless activity." We are told there is no such thing as Fatality, and "true polarity is true harmony; it exists in human beings, animals, vegetables, plants, thought, philosophy, religion, and spirit, in light and darkness, good and evil." (Eleanor Kirk.) And we are assured that, although each of the twelve signs points to a weak or vulnerable part of the body, they have no power of the spiritualized man, spirit being absolute over matter. It appears, moreover, that "Taurus, Cancer, Virgo, Scorpio, Capricornus, and Pisces are cold, feminine, nocturnal, and unfortunate; while Aries, Gemini, Leo, Libra, Sagittarius, and Aquarius are hot, masculine, fortunate, and diurnal."

The following citation gives a faint idea of the method of thought as set forth to-day:—

"*Aries*, the ram; March 21 to April 19. It is the head sign of the Grand Man; cardinal, masculine, equinoctial, and movable, the positive pole of the Fire Triplicity. People born under Aries are usually very executive, earnest, and determined, also noble, generous, magnetic, and have occult powers and metaphysical tastes; good scholars and great talkers. Persons born when the sun is well centred in Aries may attain the rhythmic swing of their regenerative centres, and there arises an electro-magnetic solar fluid which is so powerful that it can be cast to a great distance."

On the other hand, "Sagittarius, which governs the thighs, is a masculine, diurnal, eastern, double-bodied, choleric, dual, fortunate sign of the zodiac," and persons born under it "aim well and hit the mark in all matters."

The modern astrologer undertakes to predict the personal appearance, characteristic temperament, dominant faults, prevalent diseases, and love affairs, as well as the character of unborn children of persons born under each of the twelve constellations. One born under Aries should marry another born under Sagittarius. For an Aries

person the "governing planets are Mars and Neptune, and the gems are Brazilian amethyst and diamond. The astral colors are white and rose pink."

This "craft by means whereof knaves practise on fools" is now enjoying a revival in both Europe and America. Several periodicals are devoted to its propaganda. As recently as August, 1897, a monthly magazine was started in New York city, the promoters of which aim to "place intelligently before its readers such facts and teachings of this mother science as will make it universally known and respected as in the days of the ancients, when it not only ranked the highest of all sciences, but was their accepted religion as well." The editor will endeavor to "purge the science of the fortune-telling element which so long has been its curse."

The contents of No. 1 of this journal are very elementary; its signed articles are written by professional astrologists, whose advertisements occupy several pages. As a great inducement each subscriber is promised, not a chromo, but a "Free Horoscope of Events for 1897 and 1898" on condition of sending the date of birth. The title-page of this insensate periodical is appropriately ornamented with a blazing sun, crescent moon, stars of every magnitude, planets and comets, surrounded by the symbols of the zodiac.

In December, 1897, a social club was established by women in New York city. It is called the Zodiac, and its object is the thorough study of the influence of the zodiac upon human life. The first meeting was attended by about fifty women, and they propose to take up the constellations systematically month by month. The author of the book above cited is honorary president of the club. All the officers and active members are women, but there is an advisory committee of men.

This organization is too young to predicate its failure or its success. The ladies can say with Longfellow:—

By what astrology of fear or hope  
Did I cast thy horoscope?

Medicine and astrology are not entirely separated even in 1897. There is to-day in France a mystical school of practitioners who call their system "Hermetic Homœopathy," and make preposterous claims of success in healing by their ridiculous methods. Followers of this school maintain that every physician should be an astrologer if he hopes to administer medicine to the greatest advantage. A German physician and writer on theosophical subjects, Dr. Franz Hartman, calls astrology one of the four pillars of medicine; and both the French and German Hermetic Homœopathists cite with approval the wildest extravagances of Paracelsus.

*Postscript.* A few days after finishing the preceding pages, I met with surprising evidence of the popularity of this superstition. A crowd of people on Pennsylvania Avenue were examining with bewilderment and awe a large chart hung against a dead-wall. It portrayed the "Influence of the Zodiac and the Planets upon Human Life," and was exhibited by an agent of the "Faust Institute of Solar Biology, Ocult Science, Astro-Phrenology, and Biblical History," situated in Philadelphia. The chart itself consisted of vividly colored concentric circles divided into twelve segments, corresponding to the twelve constellations, surrounding a man's head marked to show phrenological development. At intervals on the chart appeared the signs of the planets and of the zodiac, the symbolic figure of man's anatomy, and other astrological characters. Beneath the chart were twelve wooden pigeon-holes filled with printed folders.

On approaching the exhibitor he inquired, "In what month were you born?" In response to the information, he handed me a folder for Aquarius, with my horoscope, which contained the usual platitudes about "how to succeed," "latent talent," and a promise to write a fuller horoscope for one dollar. The folder was illustrated with a mystical diagram, in which the zodiacal and planetary signs, the names of the twelve sons of Jacob and of the twelve disciples of Christ, were symmetrically arranged in proximity to words denoting types and attributes of man. This remarkable relic of astrology is signed "Professor" Faust.

*H. Carrington Bolton.*



## THE CORPUS CHRISTI FESTIVAL AT ST. MARY'S, PENNSYLVANIA.

THE traveller by the Philadelphia and Erie Railroad, when in the heart of the Appalachian chain, comes suddenly upon a German village set in the midst of a green oasis of meadows and grain fields reclaimed from the surrounding forests. This village bears the pretty name of St. Mary's, and is one of the loftiest towns in Pennsylvania, being situated on the great divide between the waters of the Susquehanna and the Ohio. Certain Redemptorist fathers and devout Catholic laymen of Philadelphia and Baltimore founded it as a Catholic community some fifty-three years ago, and settled it with adherents of their faith from Alsace, Bavaria, and Belgium. These people, owing in part no doubt to their isolation, have clung to the language, customs, dress, and religion of the fatherland with great tenacity, and form an interesting study for the student of sociology, who finds here a bit of mediæval Germany transplanted to American soil and flourishing therein. As one walks the streets of St. Mary's he hears the guttural tongue of the fatherland on every hand, and sees women in peasant dress busy at household tasks, the weaver at his hand loom, the butcher, baker, and shoemaker plying their craft in Old World style. There is a German church, German schools, German societies.

The Redemptorist fathers moved farther west after a time, and were succeeded by monks of the Benedictine order, who are now the spiritual fathers of the village. Christmas and Easter are duly observed, but the great day of the year is the Festival of Corpus Christi, in honor of Christ's triumphant entry into Jerusalem, and the institution of the Sacrament of the Lord's Supper which followed. The festival was observed this year on Sunday, June 20, with great pomp and ceremony, and we were so fortunate as to see it. Preparations for it began in St. Mary's and the outlying farms a week before. The large and beautiful German Catholic Church, where the procession was to form, was decorated with evergreens and flowers more profusely than at Christmas or Easter. On the Saturday before, the farmers brought green saplings and boughs from the woods and stuck them in the earth along the route of the procession. Baskets of cut flowers, green leaves, fresh ferns, and grasses were provided for strewing in the road before the Host, and in all German homes great preparations were made for the feast which was to follow at the close of the ceremonies, the day having as great significance in this respect as Thanksgiving in New England. The route of the procession was to be from the German church to the pretty hill-

top cemetery a half mile distant, and return by another road. At intervals along the way, wayside altars were erected, — bowers of greenery bedecked with flowers and bearing a Christ on the cross, pictures of the Virgin and saints, and other emblems of the Catholic faith. Lighted candles burned before these shrines during the ceremonies.

The day began with the celebration of low mass at eight o'clock. Long before this, the streets were filled with happy groups wending their way towards the church, all attired in gala dress, — girls in white, with long white veils floating behind, and bearing bouquets of flowers in their hands ; boys each with a boutonnière in his coat lapel ; mothers with babes in arms, and fathers escorting them. Great farm wagons, drawn by horses or mules, came lumbering in from the farms, their seats filled with farmer folk having the rugged German features, clad in the garb of the German peasant, and addressing one another in the language of the fatherland.

When the celebration of high mass began, at nine o'clock, the church was crowded to suffocation, and the worshippers filled the portico and esplanade without. At ten, on the conclusion of the service the procession was formed, the father prior acting as master of ceremonies. First came three acolytes in altar vestments, bearing emblems of the Catholic faith ; then a standard-bearer with the banner of the Holy Childhood Society of the parish. The members of the society followed, — the boys first, and then the girls, the latter, some five hundred in number, clad in white dresses and veils, and bearing baskets of flowers, which they strewed along the road ; after them the St. Mary's Silver Cornet Band, then one each of the men's and women's societies of the parish, bearing banners ; after them, under a rich canopy borne by four men, came three Benedictine fathers in full canonicals, the central one, a monk of imposing presence, bearing the Sacred Host. Next came more parish societies of both sexes bearing banners ; then the St. Mary's Citizen Band ; then devotees in general, the whole procession numbering fully two thousand persons, and stretching from the church to the cemetery. As the head of the procession approached the first of the wayside altars, the boys uncovered their heads, and all chanted hymns in praise of the Christ and of the Sacrament. As the priests with the Sacred Host arrived before the altar, the procession halted, and the priests, kneeling before it, performed the appropriate service for Corpus Christi, and bestowed the benedictus, the whole body of people kneeling during the ceremony. The procession then continued on to the German cemetery, with its quaint Old World tombs and crosses, past the little chapel in its midst, where prayers and masses for the dead are said, and out by

another entrance. As the priests arrived at the door of the chapel the people again halted, the celebrants entered and performed the same service as at the altar. This concluded, the march was again resumed, and the procession returned to the church by another road, passing a second wayside altar, before which the solemn service was again performed. Arrived at the church, the procession was disbanded, the members returning to their homes to enjoy the feast which had been prepared for the occasion, perhaps to meet long-sundered members of the family around the board.

*Charles Burr Todd.*

4

## FOLK-CURES FROM KANSAS.

THE folk-cures enumerated in this article were collected in two counties in the State of Kansas. These two counties — Douglas and Coffey, the former north, the latter south of the east central portion of the State — afford, we may well believe, typical lore of at least the whole eastern portion of the State.

The minor portion of these cures, which were collected in Coffey County, were obtained from two families of colored people. The majority of the superstitions, however, which were collected in Douglas County, were obtained from people who declared they knew no superstitions and believed none; namely, students in attendance at the University of Kansas during the year 1890. These students came from nearly every county in the State; hence this collection more nearly represents a state lore than at first sight appears.

It was my first intention to make merely a collection of wart cures. Occasionally persons whom I interrogated volunteered a cure for some other malady. These few incidentally collected remedies are also included in this paper.

In classifying these remedies it seems expedient to bring them into groups according to the disease which they are intended to cure.

*Warts.* On account of the suddenness of their appearance and disappearance without apparent cause, warts have given rise, with the common folk, to a large number of superstitions and remedies. The belief that warts are produced by contact with toads is widespread. Helvetius long ago said that "every popular delusion becomes the mother of a noxious and numerous progeny." Preëminently is this true in regard to the belief that warts can be transferred, by fair means or foul, from one to another, as the following beliefs will show.

Pick the wart with a pin, and collect in brown paper the blood that flows from the wound; make a parcel of the paper and throw it into the road without looking where it falls. If the bundle is picked up, the wart will be transferred to the person who found the bundle.

Cut a straw into very small lengths; rub the circumference of the wart with each length, then wrap the lengths together and throw them into the street. Whoever finds them will relieve you of your warts.

Put into a red calico bag "hearts" from grains of corn; "run down the road;" throw away the bag, not looking where it falls; run home again, and if any one picks up the bag your warts will go away.

Tie stones in a rag ; throw them into the road ; if the stones are picked up the wart will go away.

Another version, probably, of this same remedy is as follows : Rub the wart with seven pebbles ; wrap the pebbles in a paper and throw them away ; if the parcel is picked up the wart will go away.

Rub the wart with a corncob ; tie up the cob in paper ; throw it in the street ; if the parcel is picked up the wart will disappear.

A wart may be wished away to another. This takes on more specific forms in the following : —

If you see any one asleep in church say to yourself, " When you awake, take these warts."

If you have a wart and see a man riding on horseback in the rain (or, as another version runs, " riding on a gray horse"), say, " Take these along," rub the wart and it will leave you.

Pick the wart with a pin, give the pin away, and the wart will also be given away.

At Delphos, Kansas, lives a young man who gallantly procured his sweetheart's warts by purchase.

The efficacy of the cures in the following group depends upon two conditions, namely, the instrument employed in removing the wart should in some instances be stolen, and it must in nearly all cases, after being used according to prescribed directions, be buried. The burying, however, is only a means to an end, for the disintegration, decay of the instrument is the result to be attained before the removal of the wart can be effected.

Tie a red thread around your finger ; untie the thread and bury it. " When the thread rots the wart will go away."

Rub the wart with a dishrag and throw the rag away, taking care not to see where it falls ; when the rag has decayed the wart will disappear.

According to another version, the dishrag should be buried in the cellar.

Steal a dishcloth, rub the wart with it, and then bury the cloth under the eaves of the house. If you tell no one and no one finds out your theft, your wart will go away.

Steal a bean and boil it so that it cannot germinate ; rub the wart with the " insides of the two halves " of this cooked bean and bury them. When they have disintegrated, the wart will be cured.

Cut a bean into halves ; rub the wart with one half of the bean ; bury that half ; throw the other half into the fire and the wart will disappear.

Cut a sour apple in two portions ; rub the wart with each portion



and bury them. When the apple has decayed the wart will be gone.

Cut a cranberry in halves ; rub the wart with each half and bury them under a stone and your wart will be removed.

Rub the wart with salt and tie up the salt in a bag ; bury the bag under a stone. According to another version the salt should be stolen.

Rub the wart with a piece of salty bacon ; bury the pork with a spade, and, if you tell no one, your wart will go away.

Cut as many notches in a stick as you have warts ; bury the stick and your warts will be cured.

If you find a bone on the ground, notice the position in which the bone is lying ; rub the wart with this bone and replace it in its former position and your wart will soon disappear.

Rub the wart with the wishbone of a chicken ; throw away the bone at night, and, if you fail to find it in the morning, your wart will surely go away.

Rub the wart with a dishcloth ; run around the house three times and the wart will be cured.

Tie a blue silk thread around your wart and the wart will be gone in three days.

Write on the stove with a piece of chalk the number of your warts. When the number has burned off the stove your warts will be gone.

Make cross marks on a piece of paper ; carry the paper in your pocket and your wart will go away.

Spit on a toad and your wart will leave you.

Wash your hands in water that has been standing in a stump. Another version of this same cure runs as follows : —

Oats, rye, barleycorn, shorts,  
Stump-water, stump-water, cure these warts.

*Toothache.* In order to cure the toothache cut your finger-nails on Friday.

Another "sure cure" is to wash behind your ears every morning.

*Hydrophobia.* "The hair of the dog that bit you will cure hydrophobia."<sup>1</sup>

*Rheumatism.* The skin of an eel, if worn about the leg, will cure rheumatism.

The skin of a black cat worn in one's clothing will cure rheumatism.

<sup>1</sup> The following similar cure comes from a negro in Fredericton, New Brunswick : Rub with grease some of the hair from the dog that bit you and bind this hair upon the wound.

Carry a potato in one's pocket to cure rheumatism.

The negro sometimes sleeps with a young dog in order to transmit rheumatism to the dog.

*Headache.* Headache may be prevented by wearing in one's hat the rattles of a rattlesnake.

The skin of a snake worn around one's hat-crown will cure the headache.

*A Sty.* A sty may be cured by rubbing it with a gold ring, a silver spoon, or one's finger moistened with saliva.

*Nosebleed.* Wear a red string or red beads around the neck to prevent the nosebleed.

Wear a string of gold beads around your neck and your nose cannot bleed.

Hold your hands above your head and your nose will cease bleeding.

Hold a silver spoon against the back of the neck to stop the nosebleed.

*Shingles.* The blood of a black cat will cure shingles.

*Palsy.* "Never let a chicken die in your hands" and you will not have palsy.

*Asthma.* Bore a hole in the wall the height of a child's head; when the child grows above the hole it will be cured of asthma.<sup>1</sup>

*Cramps.* You may always prevent cramps in the feet by turning your shoes upside down every night beside your bed.

*Gertrude C. Davenport.*

<sup>1</sup> In the New Brunswick version, after the hole has been made in a tree at the height of the top of the child's head, the child's hair should be cut.

TRADITIONS OF THE TILLAMOOK INDIANS. A

## II.

## 5. THE PANTHERS AND THE WOLVES.

THERE were five wolves who lived on one side of the river, and on the other side of the river lived five panthers who had a wildcat for their servant. It was his duty to look after the fire while they went out hunting. Whenever his masters had left the house in order to hunt, he climbed up the vine-maples that stood near the house, and jumped from tree to tree. He stole pieces of grease out of the boxes and ate them on the trees. Therefore the wood of the vine-maple is oily when it burns.

When he got tired of playing about he returned to the house to look after the fire, which, however, had meanwhile gone out. Then he crossed the river and stole fire from the wolves, who had each a fire burning in their house. He took one of these and returned home. When he came to the river he did not know how to carry the fire across. First he put it on his head, but the fire burnt him. Finally he put it on the tip of his tail and so carried it across. He had hardly reached the house and started a new fire when the panthers returned, each carrying what he had shot.

When the wolves returned, and found that one of their fires had been stolen, they said, "Who has stolen our fire? We will kill him."

The panthers heard what had happened, and said to the wildcat, "Certainly you have done it. Why did you allow our fire to go out?" He replied, "No, I kept a large fire all day." Then the panthers sent the wildcat to see what the wolves were doing. He returned saying, "One of the wolves is just about to swim across the river." After a little while they sent him again, and he returned, saying, "Now he is in the middle of the river;" and when he had been sent the third time he came back, saying: "He has reached the bank of the river." Then the panthers gave the wildcat a knife, and covered him with a dish, saying, "When we call, you jump forth from under the dish and stab the wolf." Soon the latter came, and they fought for a long time. When they grew tired and feared to succumb, they called for the wildcat, who jumped forth, danced about, and sang, "Where shall I stab him? In his toe-nail or in his finger-nail?" The panther cried, "If you dance any longer, he will kill me. Stab him in his lap." He obeyed and killed the wolf.

After a while another wolf came over to see what had become of his brother. Again the panthers covered the wildcat with a dish, and when they were unable to withstand the wolf any longer they

called him. He jumped forth and stabbed the wolf. Then the third wolf went down to the water and called to his brother to come across.

The panthers cried, "Come across and we will show them to you. We will give you some flesh," meaning that of the wolves. The third wolf swam across, and fought with the panthers, and he, too, was killed by the wildcat. The fourth wolf shared the same fate. When the fifth one got ready to swim across, the blue jay told him not to go, because the panthers had killed all his brothers, and they would kill him, too." Then he ran away into the woods.

#### 6. THE PANTHER.

Once upon a time there was a panther who was a great hunter. He lived in his house all alone. Every time he came back from hunting he found that his fire had gone out, and he wished to have a companion. He took a flint arrow-head which had been broken, wrapped it in leaves, and put it aside, saying, "I wish you were a man who would look after my fire."

On the following day he went hunting, and when he returned he noticed that the arrow-head did not lie in the same position in which he had left it. Then he wished again it would change into a man. On the following day he went hunting, and did not return until the following morning. Again he found that the arrow-head had changed its place, and he thought, "I am sure it will become a man."

On the following day he went hunting. At night he returned, carrying a deer on his shoulder. He threw it down at the side of the door, and on entering the house he saw an extremely homely person with a large head, sitting near the fire. Then he was afraid. The person said, "Why are you afraid? My name is Tcatc'ē'wīq̄sō. You yourself have wished for me."

Then the panther went to look for his arrow-head and found it was gone. Now he believed that the stranger was the arrow-head which had assumed the shape of a man. After this the two lived together and Tcatc'ē'wīq̄sō looked after the fire. One day a girl came by who carried a basket full of roots. Tcatc'ē'wīq̄sō asked her to come in, took away her basket, and concealed her under the roots which she had brought. He wished to marry her. When the panther came back he saw the roots which the girl had carried, and asked Tcatc'ē'wīq̄sō where he had obtained them. The latter replied, "There are plenty of roots near here, and I dug them myself when you were out hunting." He boiled them and gave some to the panther and to the four wildcats that had come home with him.

Whenever the panther was out Tcatc'ē'wīq̄sō greased his hair in order to make it soft, and put on his best clothes to please the girl.

The girl wished to escape from the place where Tcatc'ē'wīqsō had concealed her, as she did not like him. She pulled one hair from her head and tied it around one of the roots, hoping the men would find it. Tcatc'ē'wīqsō boiled the roots and gave them to the panther when he returned at night. He ate of it and soon found the hair. He said, "There is a woman's hair." "No," said Tcatc'ē'wīqsō; "it is a hair of my head. If it is pulled, it grows very long." The panthers, the wildcats, and Tcatc'ē'wīqsō had quite long hair, but even the longest was only half as long as the one found among the roots.

After supper the panther and the wildcats played about the house, the cats hiding, and the panther running after them. Whenever they went near the roots Tcatc'ē'wīqsō cried, "Don't go near there, else you will spoil my roots."

The panther grew suspicious and told one of the wildcats to peep under the roots when running about. Then he found the girl. The panther resolved to take her from Tcatc'ē'wīqsō. The next day he went hunting again and killed an elk. When returning at night he pretended to have hurt his foot. He said to Tcatc'ē'wīqsō, "I have hurt my foot and have been unable to bring home the elk's head. Will you please go and fetch it?" Before returning, however, he had bewitched the elk's head, and ordered it to roll down the hill whenever Tcatc'ē'wīqsō had carried it up. Tcatc'ē'wīqsō went out, loaded the elk head on his shoulder, and turned homeward. As soon as he had climbed the first hill the elk head rolled down, and he had to go and carry it up again; but all his endeavors were to no purpose, the elk head rolled down as often as he had carried it up. Finally he grew impatient, and was about to return home, when the head said, "Tcatc'ē'wīqsō! my eyes are fat and good to eat." Then he resolved to try once more, but met with no better success, and finally he gave it up and went home. When he arrived he found that the panther had gone, and taken the girl with him.

The panther had ordered the wildcats to stay at home and to detain Tcatc'ē'wīqsō. One of them said, "Tcatc'ē'wīqsō, they have taken your wife from you." When he heard this he was very angry and cried, "I will eat you when I catch you." He jumped towards one of the wildcats, intending to bite it, but it had made its escape and Tcatc'ē'wīqsō bit only dirt. He tried to catch another one, but with no better results. Then the cats ran away, and he was unable to catch them. He followed them, dancing while he was running. Then he said, "I want to make the distance shorter." He took up the trail which he was following and pulled it, hoping to shorten by this means the distance between himself and the fugitives; but although he thought he had the trail in his hands, he did not hold anything. The wildcats teased and detained him continually, but

finally he succeeded in catching and killing them. Then he caught the panther also. He killed him and took away the woman. When they passed by the body of the wildcats and of the panther, she took up their blood, taking care not to leave any on the ground, and put it into her basket, and when they came to a river she told Tcatc'ē'wīqsō to go and fetch some fuel. When he had gone she took the basket, threw all the blood into the river, and the panther and the wildcats came to life at once and swam ashore. They spoke to the woman and said, "Do you love your husband? He is ugly and nobody can understand him. The only thing he can say is 'I am.' We will throw him into the river and kill him."

But she would not permit them to do so. She travelled on with her husband and took him to her father, the East Wind. Her father resolved at once to kill him. He made a large fire and threw stones into it. When they were red-hot he carried them into his sweat-house, covered the entrance with skins, and went in there to sweat. After a short while he came out of the house, and the stones were found to be as cold as ice. Then he asked Tcatc'ē'wīqsō to go into the sweat-house. He threw stones into the fire, and when they were red-hot they were put into the sweat-house. Tcatc'ē'wīqsō entered it, and they closed it. After a while he cried: "Open the door, it is too hot for me!" But they kept it closed. Soon they heard a noise like the cracking of heated stones, and when they opened the door they found the sweat-lodge full of flint. The East Wind was glad to have obtained a plentiful supply of material for arrow-heads.

#### 7. THE ASCENT TO HEAVEN.

Once upon a time there was a man who had two sons. One day he went out hunting and did not return. His elder son went in search of him, and soon discovered in the woods his headless body. In vain he searched for the missing head; he was unable to find it. Then he came to know that the people in heaven had killed his father, and he resolved to take revenge. He stayed in the forest for six days making arrows. Then he returned to his younger brother and told him that he had resolved to ascend to heaven in order to avenge the death of his father. His younger brother, whose name was Qāxāalci'ya [= whose mother is a dog], resolved to accompany him. One half of his body was like that of a dog. They took their arrows and made themselves ready. They went into the woods to the place where the elder brother had found his father's body. The latter began to shoot his arrows towards the sky, but they fell down and did not reach the heavenly vault.

Then he asked his younger brother to shoot, and his arrows struck the sky. He continued shooting, each arrow hitting the notch

of the preceding one. Thus he made a chain which soon began to approach the earth. When it reached half way from heaven to earth he asked his elder brother to help him, and both continued shooting until the chain of arrows touched the ground. Then they commenced to climb up. Before starting, the younger brother had warned the elder one not to look back, as else the arrows would break asunder and would fall to the ground. When he climbed up his tongue hung out like that of a dog. They sang while climbing up. Finally they reached heaven and found a trail, which they followed in order to search for their father's head. After a while they saw two women gathering fern-roots. In doing so they were performing a dance with their digging-sticks. Then the brothers hid behind a few bushes, and the younger one sent his soul [life] to the women. It ran about near them in the shape of a weasel. They tried to hit it with their sticks, but it dodged. When the young man's soul had seen what the women were doing, it returned to its owner. Then the young men stepped forth from their hiding-place and accosted the women. They asked, "Where is your canoe?" They replied, "We keep our canoe on the water. We never haul it ashore, and when we want to go aboard we jump into it." The young men next asked, "For whom are you digging roots here?" They replied, "A great shaman has been dancing for ten days. This is the last day of his performance, and the roots will be used in the concluding feast." They asked, "How do you distribute the roots?" They told them where they commenced, and that they gave everybody roots, except to the grubs who inhabited one house of the village. They also asked, "Do your eyes water on account of the smoke in your house?" The women replied that their eyes never watered. Upon their further questions, they told them that they were the chief's wives, and that they slept the one at his right side, the other at his left side, and they told their names. Then the young men killed the two women, took their roots, and put on their clothing. Then they went to the place where the canoe of the women was, and they jumped aboard. The elder brother touched the water with his feet, while the younger one jumped right into the canoe. They paddled towards the village and halted a short distance from the beach. Then they jumped ashore, the elder brother first. Again he touched the water with his feet. Then the chief, who was watching her, cried, "You have not been true to me!" He ran for his bow and arrow and was about to kill his supposed wife, but he was restrained by his people. He had arranged that so long as his wives remained true to him they should be able to jump from the canoe to the shore without touching the water, but that as soon as they were unfaithful they should be unable to do so. The younger

brother cleared the distance without any difficulty. They entered the house and began preparing the roots. The younger brother was placing them in the smoke over the fire. While thus engaged he looked up and saw his father's head hanging from the roof of the house. Then tears streamed down his cheeks. When the people observed this they said, "What is the matter with our women to-day? Now her eyes water, although the smoke never affected her before this." The youth said, "The smoke made my eyes water," and the people were satisfied with this reply. When they were distributing the roots they gave some to the grubs, and the chief shouted, "Certainly my wives must have done something bad to-day. They are making mistake after mistake!" While they were moving about distributing the roots, they had great difficulty in hiding their knives. At first they tried to carry them under their arms, but, since they were visible there, they hid them in their clothing. When they were moving about a man named Qä'tcLa discovered the younger brother's knife, and their identity had nearly been disclosed. In the evening they lay down with the chief, one at his right side, the other at his left. When he was asleep they arose quietly and went down to the beach. They cut holes in the bottoms of all the canoes and then crept back stealthily to the chief's bed. Here the younger brother took his knife and severed the chief's head from his trunk. Then they climbed up to the roof, took their father's head, and made their escape. The people could not pursue them, because their canoes were all leaky.

They reached the place where the bodies of the two women whom they had killed were lying. They exchanged their clothes and washed the bodies in the river. Then the women resurrected. They married them and made their way back to the chain of arrows. They climbed down and then took the chain of arrows down. They went to the place where their father's body was lying. They put its head in place and washed it in the water of the river. Then their father came to life. They made him dance and sing, but when he moved, his head fell down again. They tried to tie it on with various kinds of plants. Finally they used bast of the cedar, which held it in place. Ever since that time their father has had a red head. He became the woodpecker.

#### 8. THE TRAVELLERS.

Once upon a time there was a man and a woman. They had six children, — five boys and one girl. The children started to travel all over the world to play ball with the various tribes. As soon as they reached a village, they challenged the people and induced them to stake their daughters on the game. One of their number was the



hummingbird. He was very swift, and therefore they won all the girls, whom they married. But they stayed nowhere more than one night. They always promised to return at an early day, but they did not intend to keep their word.

One day they met a man who asked them where they were going. They told him that they were playing ball in all the villages, and that they married the girls of the villages; they added that they deserted them after one night. The man went on to the next village in order to warn the people, who manned a boat and came across the river, intending to attack the brothers. But the latter caused the canoe to capsize in mid-river.

They travelled on and reached another village. Again they played at ball and won. But the people did not wish to surrender their girls to them. They invited them to a feast which was spread in a large house. They hired the bat, who, as soon as the brothers and their sister had entered, closed up all the chinks. Then the people transformed the house into a rock. The girl observed the transformation. She looked up and saw a little hole in the roof. She assumed the shape of the crane and flew away, leaving her brothers.

She returned towards her native village, and passed all the places where her brothers had played ball. There she found their children, and the nearer she approached her native country the older she found the children to be. She addressed them, singing, "Anaxagu-ā'xogua anē'a!" Finally she reached the house of her parents. Her mother was making a garment, which she was painting. The girl told her what had happened, but the old woman did not seem to pay any attention. At last, when she had finished the garment, she said to her daughter, "If I had accompanied you, that would not have happened. You did not know how to take care of your brothers." She put on the new garment, and they started in search of the lost brothers. The old woman was singing while they were walking along. When they reached the villages where the brothers had tarried on their outward journey, they found that their children were grown up. The girl was furious on account of the loss of her brothers, and upturned all the houses in these villages, but her mother asked her to desist. She said, "Wait until we reach the house in which your brothers are held captive." They travelled on, and the old woman saw all her grandchildren. Finally they reached the rock in which the brothers were imprisoned. Then the old woman upturned it by the power of her magic. Thus the young men were set free. The broken rock may still be seen at the mouth of the river.

## 9. THE CROW AND THE THUNDERBIRD.

In the beginning of the world the crow had the voice of the thunderbird, and the thunderbird had the voice of the crow. The latter proposed to the former to exchange their voices. The crow agreed, but demanded that the thunderbird should give her the low water into the bargain, because his voice was so much stronger than that of the thunderbird. He needed the low water in order to catch crabs and mussels on the beach. The thunderbird agreed and made the waters of the sea recede a long distance. Then the crow saw all the monsters of the deep, which frightened him. He asked the thunderbird not to let the waters recede so far. For that reason the waters do not recede very far during the ebb tide. If the crow had not been frightened, they would recede very much farther.

## 10. AS'AI'YAHAL.

As'ai'yahal lived far up the country. A long time ago he travelled all over the world. He came down the river and arrived at Natā'hts. There he gathered clams and mussels; he made a fire and roasted them. When he opened them he found that there were two animals in each shell. After he had roasted them he began to eat, and found very soon that he had enough. He grew very angry and said, "Henceforth there shall be only one animal in each shell."

He travelled on and came to Tillamook. There he found an enormous bay at the mouth of the river. Cum vero trans flumen mulierem peractis mensibus lavari videret, cum ea coire voluit. Itaque penem quem propter incredibilem longitudinem humeris circumdatum portabat, in aquam ex consilio projecit ut mulierem attingeret. Quo facto primoris penis vaginam ejus intravit. Forte multa alga minuente æstu adversum penem deferebatur qui tritu assiduo tandem discissus sit. Extrema pars secundo flumine delata in pænisulam longam angustumque quæ hodie Tillamook nominatur mutata est. As'ai'yahal penem reliquum volutum ex humeris suspendit.

Then he went up the river and crossed it near its headwaters, as he had no canoe and was unable to cross it where it was deep. He met a number of women who were digging roots. He asked, "What are you doing there?" They replied, "We are digging roots." He said, "I do not like that." He took the roots away and sent them to Clatsop, and ever since that time there have been no roots at Tillamook, while at Clatsop they are very plentiful. He descended to the beach and said, "Henceforth you shall gather clams at ebb tide. When the water rises you shall carry them home, and you shall quarrel about them." It happened as he said. He gave the women the Tillamook language.

He went on and came to a river which was full of salmon, who were clapping their hands (fins). He took one of them, threw it ashore, stepped on it and flattened it. It became a flounder, and ever since that time flounders have been plentiful in Tillamook River, while there have been no salmon.

He went on and came to a place where an old woman was living. A pretty girl was living with her. *As'ai'yahaL* qui cum ea coire vellet fore sperabat ut ea in morbum incideret. Quod quidem haud multo post factum est. Then the people asked for a shaman. He pretended to be a powerful shaman, and the people asked him to cure the girl. He promised to do so. On entering the house he sent everybody away except two old blind women who were to assist him. He sat down close to the sick girl and began his incantation. Postquam ei petenti anus duæ et eum et puellam pellibus alcis contexerunt, cum ea coibat. Sed mulieres, sono insolito audito, statim intellegebant exclamabantque: Attat! Quidnam ille agit? Respondebat puella eum se sanare. Cum autem mulieres manus arripere conarentur ut eum abstraherent, penem ejus comprehenderunt qui tamen e manibus elapsus est. Then he jumped up and ran out of the house, carrying the elkskins and crying: "Sicine mihi pro puella vitiata pelles alcis donant!"

Penem volutum ex humeris suspendit. Then he went on and came to two women, who were carrying gamass. He wished to eat some roots, and asked, "What are you carrying there?" They replied, "We are carrying gamass roots." He asked them to give him some. They complied and gave him some roots. He liked them very much and wanted some more, but the women did not give him any more. He went on and said, "I will frighten them, and they will give me more." He cut off his membrum virile, and cut it into three pieces, which he transformed into dogs. Then he approached the women from another side, carrying his dogs. As soon as he came near the women the dogs wanted to creep under their clothes. He said, "What do you carry there?" They replied, "We carry gamass roots." He asked them for some, and they complied with his request. He left them and again approached them from another side and in another shape, accompanied by his three dogs, which again wanted to creep under the women's clothes. Then the women thought, "It is *As'ai'yahaL*. He is cheating us," and they thought of playing him a trick. After a while a man approached them again with three dogs, and asked them what they were carrying, and they replied, "Gamass roots." He asked them for some, and they gave him what they were carrying in their baskets. They told him not to open the baskets until he should reach a place where it was perfectly calm. He followed their directions and carried the

basket to a place which was well sheltered. He sat down under dense bushes, opened the baskets, intending to eat the gamass roots, but when he opened them a swarm of bumble bees flew out and stung him all over his body. Then he grew angry and resolved to kill the women who had played him the trick. He pursued them, killed them, and took away all the roots which they carried. Then he went down the river and destroyed all the gamass roots he found on his way.

Finally he reached a small river which was full of salmon. He thought, "I am hungry, I will catch some salmon." He caught one and fastened it in a split stick, and roasted it over the fire. While it was roasting he lay down, covered his eyes with his left hand, and patted his breast with his right hand, humming a song. When he looked up he found the salmon dancing to his song. Then he lay down again, patted his breast, covered his eyes, and continued to sing. When he looked up the salmon was gone. Then he got angry and thought, "How foolishly I have behaved! I am very hungry and have nothing to eat."

He rose and went down to Clatsop, where he found salmon. He caught one and threw it ashore. It flopped its tail. He transfixed it with a stick, but it still flopped its tail. Then he took some sand, put it on its eyes and face, and thus killed it. He said, "When my children come to be grown up, they shall kill salmon in the same way by putting sand on their eyes." Therefore the Clatsop kill the salmon by putting sand on their eyes. Then he made a large fire, intending to roast his salmon. After having eaten, he wanted to cross Columbia River. As he had no canoe he went up the river, and when he came to a shallow place he tried to ford it; he took his blankets under his arms. When As'ai'yahal began to ford the river and found the water very deep and cold, he thought he would deceive the people. He kicked a rock up so that it fell into the river, where it still stands, while he himself disappeared. The rock is pointed out as As'ai'yahal turned into stone. But he himself travelled on. After having crossed the river he felt very cold, and lay down with his back upward basking in the sun. He fell asleep. Thus he was found by five panthers, who tied up his hair and fastened ugly things to his head. When he awoke he was thirsty, and went at once to a brook to drink. When he bent down to the water he saw his own image and became frightened, thinking it was the image of some enemy who wanted to kill him, and ran away. He ran a whole day, until he was too tired to run any longer. Then he went to touch his head, and discovered what had happened. "Oh!" he said, "am I frightened at myself? Who may have done that to me?" But he was not quite sure whether he had actually been frightened by his

own image. He went to the brook and shook his head to see if the image shook its head, too. When he discovered that it did shake its head, he was sure that he had run away from himself. Then he set out to find the man who had played him the trick. After a while he came to the five panthers. They were fast asleep. He pulled their ears long and tied their hair up. He said: "Henceforth you shall be panthers and not men." When they awoke they were all so frightened at seeing their own images that they ran up the mountains into the woods.

He travelled on and met a boy, who appeared to be three years old, sleeping quietly, his hand covering his face. As'ai'yahaL thought, "I will kill that boy." He intended to lift his hand in order to strike him, but was unable to lift it. Then he wanted to strike him with a stick, but was unable to lift his arm. He tried to throw a stone, but was unable to lift it; neither could he lift a club with which he wanted to break the boy's head. The latter slept on quietly. When As'ai'yahaL was tired out by his attempts to kill the boy, the latter turned round and suddenly became a very strong man, who said, "Who is doing this? I will kill him. Tell me my name instantly or I will kill you." As'ai'yahaL said quickly, "Your name is Arrow." "No," said the boy. As'ai'yahaL said, "Your name is Four Arrows." "No," said the boy, "that is my brother's name." As'ai'yahaL cried, "Your name is Taxä'ha." "Yes," said the boy, "that is my name," and he took As'ai'yahaL to his house and made him his slave. He prided himself at having As'ai'yahaL for a slave. He kept him for some time and finally set him free.

As'ai'yahaL travelled on and came to another place, where he found three old women. He had been warned not to go near this place, as the women were said to be cannibals. He, however, desired to visit them, and going there he carried a large stone along, so heavy that he was hardly able to lift it. When he met the women he threw the stone right among them, and one of them jumped at it and tried to devour it. It was too large and it stuck in her mouth. Then he walked down to the women, transformed them into rocks, and said, "Henceforth you shall not be cannibals, but stones, and remain here as long as the world lasts. Children shall play here, and you shall not be able to do them harm. People shall camp here when they travel up and down the river, and you shall protect them." They were transformed into rocks with large caves in which travellers camp.

He travelled on and came to a house in which he saw people lying around the fire. He asked them, "What is the matter? Are you sick?" "No," they replied; "we are starving. The East Wind wants to kill us. The river, sea, and beach are frozen over, and we

cannot get any food." Then he said, "Can't you make the wind stop, so that you may obtain food?" Then he went out of the house and down to the river, which was completely frozen over. It was so slippery that he was hardly able to stand on the ice. He went up the river to meet the East Wind and to conquer him. While he went on, mucus flew out of his nose and froze at once, because it was so cold. When he came near the house of the East Wind, he took up some pieces of ice, which he threw into the river, saying, "Henceforth it shall not be as cold as it is now. Winter shall be a little cold, but not very much so. You shall become herring." The ice was at once transformed into herrings. Every piece became a herring and swam down the river.

As'ai'yahaL went on and finally arrived at the house of the East Wind. He entered, sat down, and whistled. His whole face was covered with frozen mucus. He did not go near the fire, and his whole body was trembling with cold. He said, however, "I feel so warm I cannot go near the fire. I am perspiring," and he told the East Wind that he came from a house where they were drying herrings. The East Wind said, "Don't say so. It is winter now. There will be no herring for a long time to come." As'ai'yahaL replied, "Don't you believe me? There are plenty of herrings outside." He went out and took an icicle, which he warmed at the fire. "Look how quickly it boils," he said to the East Wind, while actually the ice was melting. Thus he made the East Wind believe that he held a herring in his hand. Then the East Wind ceased to blow, the ice began to melt, and the people had plenty of food.

Up to that time it had been winter all through the year, but As'ai'yahaL made summer and winter alternate.

Then he went back to the people whom he had helped. "Rise and catch herring, and when you have enough tell your wives to pick berries, and you may hunt elk and deer." Then they rose and did as he had told them, and they lived happy lives.

He travelled on, and came to a place on the seacoast, where he saw a stranded whale, but he had no knife to cut it with. Near by there was a house from which a little smoke was rising. He entered and saw two men sitting one on each side of the fire. One of them was Nctālē'qsen (flint nose), the other Tālē'qten (copper for making arrow-points). He thought, "I wish they would fight." As soon as he had thought so, they began to fight. Whenever Nctālē'qsen hit Tālē'qten's nose the latter was bent in; and when Tālē'qten hit Nctālē'qsen's nose, chips of flint would fly from it.

Then As'ai'yahaL picked up the fragments and said, "Stop fighting; there is a large whale on the beach." He picked out three good flint knives, and went out to cut the blubber of the whale. He

travelled on and met an old woman who carried a basket of gamass. He asked, "Where are you going?" She replied, "I am carrying this gamass to the old men in that house." As'ai'yaha<sub>L</sub> replied, "That is good; they are just now engaged carving a whale." Then the old woman ran down to the shore as fast as she could, sharpening her knife. She wanted to have some of the whale meat, too.

As'ai'yaha<sub>L</sub> travelled on and came to a river, where he sat down on a rock near the water. After a while he saw two women paddling down the river in a canoe. He thought, "I will transform myself into a baby." He did so, and when the girls came down the river they heard the baby crying, and found it lying in a cradle on the rock. They said to each other, "There is a deserted child," and the oldest one continued, "Let me take it." She took it up and the child began to cry harder than before. He wanted to be taken by the younger girl. Then the younger one took it up, and all at once it stopped crying. His arms were tied up; he cried again until his arms were untied, and then he commenced once more to cry, and did not stop until the younger one had taken him close to her.

Then he began to play with her coat and ceased crying. The girl said to the older one: "Iste infans certe ineptus est. Nam vestibis sublati me aspiciunt." The older one replied: "Don't mind that. It is an infant who does not know anything." So she did not mind him. Ille autem genitalia eius diu conspecta arripuit. Then the girl cried, "Oh, certainly, he is As'ai'yaha<sub>L</sub>." She threw the cradle into the river. It did not even touch the water, but flew to the opposite bank of the river, where As'ai'yaha<sub>L</sub> stood laughing. Clamavit vulvam ejus anui consimilem esse.

As'ai'yaha<sub>L</sub> was carrying a quiver filled with arrows. Whenever he desired to amuse himself, he took the arrows out of his quiver, broke them to pieces, and threw them down. At once they were transformed into men, who began to sing and dance. On the following morning, when he opened his quiver, they all resumed the shape of arrows and jumped into the quiver.

He came to a place called Ntseä'nixil, on Siletz River. There he transformed himself, his wife and his child, into rocks, which are seen up to this day. The head of the man and the breasts of the woman are easily recognized. He is standing between the two other rocks. His life returned to the country of the salmon, of which he is the master.<sup>1</sup>

<sup>1</sup> Another informant called the persons represented by the three rocks Tk'a, the first man, his wife and child. He added that Tk'a knew all the thoughts and plans of men, and that for this reason they must refrain from bad thoughts. When they give away or waste berries, Tk'a feels annoyed, and sends a dry year in which berries are scarce.

The Yaquina tell that As'ai'yahal transformed himself into a dry tree at Yaquina Bay, and that his life returned from there to the salmon country. The Alsea and Yaquina, when passing this tree, shot an arrow at it. It is quite full of arrows.

As'ai'yahal made all the rocks, rivers, and cascades while travelling all over the world. Finally he returned to the country of the salmon, whence he came.

The Siletz, a subdivision of the Tillamook, call him Tsai'yahal.

## II. THE MAN WHO FOUND THE DENTALIA.

There was an old man who lived at Nestucka. He had five sons and several daughters. One of his sons went up the river fishing salmon, and he saw a small fish carrying something white under his belly. He looked at it attentively, but was unable to discover what it was. Finally he caught the fish and saw that he carried a dentalium shell under his belly. He took part of his blanket and wrapped the fish in it, and buried it under a tree. Then he thought, "As I have found something wonderful, I will fast for ten days."

He went home and did not eat anything that his mother offered him, and went to bed. On the following day, when he continued to fast, his father and mother asked him, "Are you sick?" But he did not reply. After five days he went up the river to see what had become of the salmon. He unearthed it, and found that there were several dentalia shells under its belly. He wrapped it up once more, buried it again, and returned home. After fasting ten days more, he went again to look after the fish. He unearthed it, and found a great many dentalia shells in his blanket. The salmon itself had disappeared. He carried some of the shells home. He said to his mother, "Make threads of sinews." She obeyed, and after she had made a strong rope he took it and went to the place where he had buried the salmon, and made a large bundle of dentalia shells. He carried it home, opened it, and the people saw it was full of shells, and henceforth he was a rich man.

## 12. THE MAN WHO FOUND THE FLINT KNIFE.

Once upon a time there lived a man at Slab Creek (Nasqēwi'n). When fishing near the headwaters of the river he saw two salmon playing in the water. When they touched each other, they made a noise like that of falling metal. He tried to catch them, and finally succeeded in getting one of them. When he threw the fish ashore, he found that he had cut his hand, and saw that it was no salmon that he had caught, but a flint knife. The second salmon he found to be a stone hammer.<sup>1</sup> He took both of them home and concealed

<sup>1</sup> Flint (or obsidian ?) is highly valued by the Siletz, and whoever possessed a



them in his house. Then a severe winter ensued. It was raining and snowing continually, and the people were unable to procure food. Nobody knew what was the cause of the bad weather.

One day the wife of the man who had found the flint knife discovered it under his bed. She said, "I wish they had put this knife into the mouth of the man who found it, then we should enjoy good weather again." Her husband replied, "I wish they would put it into your mouth! Where did you find it? It belongs to me." She excused herself, saying that she did not know that he had found it. After a short time, however, she took her children, left her husband, and went back to her brothers, who were very bad men, and who had killed many people. When she arrived there she said, "I found a stone knife in our house, and I said to my husband, 'I wish it were in the mouth of the man who found it.' Then my husband grew angry." The brothers made themselves ready to go to their brother-in-law's house. While travelling up the river they were almost frozen to death. The river was full of ice; it was snowing, and a cold east wind was blowing. When the man saw his brothers-in-law coming, he made a large fire of fir-bark, of which he had a plentiful supply in his house. The brothers did not go near the fire, but remained at the other side of the house, and warmed themselves at another fire which they had made for themselves. When they were warm, the man asked them, "What wind was blowing when you came here? Was it east wind or west wind?" Then one of the brothers jumped up and asked him, "What kind of wind do you make, you who made all the bad weather?" Then all the other brothers jumped up also. Two of them took hold of his legs and two of his arms; they tore his clothes from him and held him near the fire, so that his back split open like that of a salmon. When they had done so, one of the brothers looked out toward the sea and saw the sun coming forth. They held him close to the fire until he was dead, and then searched for the flint knife and the hammer. They found them under his pillow. Then they threw both of them into the fire, where they burned them. They took their sister's property out of the house and set fire to it; then it became fine weather, and it remained so all the winter.

Their sister stayed with them, and they provided for her. Her son began to grow up. One day, when he walked in the sun near the house, she told him that his father had perished at the hands of his uncles. When the boy heard this he thought of avenging his father's death.

piece was considered a rich man. It is believed that the finding of a piece of flint produces bad weather, therefore if a man found a piece in winter he left it in the woods, and did not take it home until warm weather had set in.

One day the oldest uncle said to him, "Come, I will lie down in the sun; you shall pull out the hairs of my beard."<sup>1</sup> The boy obeyed, sharpened his knife, and began pulling out his uncle's beard. When he had cleaned his chin, he began pulling out the hairs under the chin, and while he was doing so his uncle fell asleep. Then the boy pushed up his chin a little higher, cut his throat, and cut off his head. He put it between the legs of his dead uncle. Then he covered the body with branches and went away never to return.

### 13. TXÄXÄ' (=THE WARRIOR).

There lived a man in Nestucka who used to rise early every morning. One day when he came down to the beach he saw a large whale stranded. He ran back to the house to call the people, crying, "Don't sleep any longer. I have found a whale; let us carve it." They jumped up, but were unable to reach the whale, as the flood tide was coming in, and they were obliged to wait for low water. While they stood on the beach a man with his five sons from Natā'hts, named Txäxä', came and asked the man who had found the whale, "Will you allow me and my sons to cut off a bit of the tail for our dinner?" The man did not reply, because he did not wish them to share in the whale. Then the old man got angry and said to his sons, "Let us go back. We will take the whale along."<sup>2</sup>

They turned around, and all at once the whale began to swim along the beach, following them. Then the Nestucka ran after them, and asked the old man, "Please don't do that; share the whale with us." They, however, would not listen, but went on.

The old man asked his guardian spirit where the whale would go ashore. The spirit replied, "It will strand at the place where you will find a large log of driftwood." And when they came to Natā'hts they saw a large log on the shore. There they stopped, and on the following morning the man climbed up a small hill to look out. He saw the whale lying on the beach. He went back to the camp and told his sons that the whale had stranded; then they began to cut it up. They invited all the Neē'lim, Tillamook, and Natā'hts to join them. After this, whenever a whale was seen off the shore, he sent out his guardian spirit (his supernatural power), who caught the whale as a net would catch it, and through this means he caused all the whales to strand on his beach, and at no other place.

Once the Natā'hts challenged the Tillamook to a game of ball, the prize being a whale. The Tillamook accepted the challenge, as they

<sup>1</sup> The Tillamook are in the habit of pulling out the hairs of the beard as they appear.

<sup>2</sup> This man is said to be the same as the one who was taken up to the sky by the thunderbird.

never had a chance to get whale meat. They staked stores of roots and berries against the whale. When they were playing the old man put on his sea-otter cap and stood behind the players. He had painted his face red, white, and blue, and he talked as loud as he could the whole day, making the ball afraid of him. Therefore it never came near him, and the Tillamook were unable to win the game. They were beaten and lost their stake. When they were beaten Txäxä' made them a present of whale meat. The following year they played again, and the Tillamook were beaten once more. Then they began to fight, and in the struggle Txäxä' was killed. The people began to cry when they saw that Txäxä' was killed. They put him into a canoe, which was paddled by six men, and went down the river. They came to the house where his mother was roasting clams, while his father was sitting idly by the fire. The people cried, "Your son has been shot through the heart."

The old man saw them coming, but he did not stir. He asked his wife, "Are the clams soon done?"

Now the canoe arrived, the men jumped ashore, and went up to the old man and said, "Your son has been killed." The old man merely turned his head and said, "Come up here and eat clams with us." Then the man who carried the message said, "The old man does not mind at all that his son has been killed. He invites us to eat clams with him." They went up, and, when they were eating, the old man joked with them and was very merry. When they had finished eating he said, "Let us go down and look at the body."

They went down; the old man shook his son and asked, "What is the matter, Paint-face? Three colors are on your face. Arise and purify the inside of your body." Then the dead one awoke, opened his eyes, and asked, "Is the tide coming in?" The old man replied, "No; it is still ebb-tide." Txäxä' replied, "Then I am dead. If it had been flood tide I should have returned to life." Then his father said, "Take him to Red-water Creek (Tanlō wunā'is = looking red), and call all the people from both sides of the river. Take this kettle and a small stick." When all had assembled he told them to stand on both sides of the river, and ordered two men to make a dam across the water. He told them, "He shall lie down. Then you must sing and beat time on the kettle. He will rise and vomit into it, and you must pour what he has vomited into the water where it is deepest."

They did as he had ordered. When they began to sing and to beat time, Txäxä' arose and vomited blood into the kettle. They threw it into the water where it was deepest, opened the dam, and let it run down the river. The kettle was quite full of blood. Twice

he vomited and filled the kettle with blood. Then he took the arrow-point that had killed him out of his mouth, and was as well as before.

The people returned to the village, and now he caused a heavy thunderstorm to rise, which split the trees of the forest and killed many of the Tillamook. Then he sent some of his people to the village of the Tillamook and challenged them to another game of ball. The latter were singing and dancing because they believed they had killed Txäxä'. After they had been challenged again, they sent two old men to see what the Natä'hts were doing. When these messengers arrived at Natä'hts, they saw Txäxä' practising with his ball. At first they would not believe their own eyes. But when approaching nearer, they saw that their enemy was still alive. They returned to Tillamook and said: "Are you not ashamed to dance and sing? He whom you killed is alive and playing ball." Then the people took off their fine garments and threw them into the fire.

*Frans Boas.*



# RECORD OF AMERICAN FOLK-LORE.

## NORTH AMERICA.

**ALGONKIAN.** In the "*American Anthropologist*" (vol. xi. pp. 88-91) for March, 1898, Dr. W. J. McGee describes "A Muskwaki Bowl," — a small wooden bowl kept as an heirloom in a family of the Muskwaki ("Red Fox") or Sac and Fox tribe of Indians in Tama County, Iowa, together with the curved knife with which it was carved from a maple knot. An interesting point noted by the author is that among the Muskwaki, "when the first child is born, the father has the right to name it; but if it dies, the mother takes the right."

**ESKIMO.** By far the most important of recent contributions to Eskimo literature is Dr. W. J. Hoffman's "*The Graphic Art of the Eskimos*," which forms pp. 739-968 of the "*Report of the U. S. National Museum for 1895* (Washington, 1897)." With 80 plates and 154 text-figures, the essay deals with effects of environment, art facility, materials and implements, technique, decoration and ornamentation, pictography, ideography, shamanism, gesture-signs, etc. Very interesting are the author's remarks on the resemblances and differences between the art of the Eskimo and that of cave man in France. For the folk-lorist who would study "*Eskimo Tales and Legends*," Dr. Hoffman's paper is indispensable, as corrective and interpreter. — In German dress appears Sigurd Rink's "*Kajakmänner-Erzählungen grönländischer Seehundsfänger*" (Berlin, 1897), — tales of Eskimo seal-hunters. — "*The Origin and Range of the Eskimo Lamp*" is the title of an interesting paper by Walter Hough in the "*American Anthropologist*" (vol. xi. pp. 116-122) for April, 1898. The lamp seems to be peculiarly the possession of the women, and the Eskimo is wonderfully dependent upon it. The lamp has not only entered into folk-lore and religion, but "seems to have determined the distribution of the Eskimo race," — the invention of the lamp having been, perhaps, "the initial of the movement to the northern coasts." It may have been originated "on some seacoast, beginning with rude beach-stones having natural concavities." — "*Eskimo Boot-strings*" is the title of an interesting paper by Mr. John Murdoch in the "*American Anthropologist*" (vol. xi. pp. 22, 23) for January, 1898. It is a welcome contribution to the study of the details of dress so often neglected by travellers and investigators. The winding, twisting, and tying of strings are important subjects for research. — A further note is published by the author in the April number (p. 122) on the same topic. — In the "*American Anthropologist*" (vol. xi. pp. 55-58) for February, 1898, Anna Fulcomer describes "An Eskimo 'Kashim,'" or dance-house, at old Fort St. Michaels, 700 miles up the west coast of Alaska.

**IROQUOIAN.** To the "American Antiquarian" (vol. xx. pp. 1-16) for January-February, 1897, Rev. W. M. Beauchamp contributes an article on "Wampum used in Council and as Currency." The author notes that "the Mohawk word *gaionni*, used for a belt, is from the same root as the title of the Iroquois aristocracy, and signifies something highly esteemed." A point worth more study is "the great and sudden impetus" given to the use of wampum in the seventeenth century.

**KERESAN.** To the "Proc. Davenport Acad. Nat. Sci." for 1897, Prof. Frederick Starr contributes "A Study of a Census of the Pueblo of Cochiti."

**KIOWAN.** In "Urquell" (N. F., vol. i. pp. 329-333) Mr. James Mooney treats of "The Kiowa Peyote Rite."

**KWAKIUTL-NOOTKA.** To the "Report of the U. S. National Museum for 1895" (Washington, 1897), Dr. Franz Boas contributes a valuable detailed and elaborate account of "The Social Organization and the Secret Societies of the Kwakiutl Indians" (pp. 311-737). The essay is accompanied by 51 plates and 215 text-figures, while an appendix gives Indian texts of songs and speech, with translations and music. The subjects discussed are: Social organization; potlach; marriage; clan legends; spirits; winter society; winter ceremonies, songs and dances. Dr. Boas emphasizes the complexity of the Kwakiutl secret societies, and the difficulties of interpreting all their phenomena correctly: "The psychological explanation for the development of the complicated system of the membership in secret societies lies in the combined action of the social system on the one hand and the method of acquiring *manitous* on the other" (p. 664). The customs observed nowadays are "evidently a modern development of more ancient forms." Dr. Boas also suggests a close relationship between customs having to do with warfare and the development of secret societies.

**NORTHWEST COAST.** In the "Inter. Arch. für Ethnogr." (vol. x. pp. 225-245), Mr. O. M. Dalton publishes "Notes on an Ethnographical Collection from the West Coast of North America (more especially California), Hawaii, and Tahiti, formed during the voyage of Captain Vancouver, 1790-95, and now in the British Museum."

**PUEBLOS.** "The Cliff Palace and its Surroundings" is the title of a paper by Rev. S. D. Peet, in the "American Antiquarian" (vol. xx. pp. 19-36), in which are given some of the results of later explorations of the so-called "High Houses and Round Towers" and other cliff-dwellings, especially of the "Cliff Palace" of the Mancos Cañon, said to be the largest ruin of its kind in the United States. — In a subsequent number (pp. 81-101) Dr. Peet discusses "Cliff Fortresses." See *Keresan*, *Tusayan*, *Zuñi*.

**SIUAN.** In the "Journ. Anthrop. Inst." for February, 1898 (vol. xxvii. pp. 436-450), Miss Alice C. Fletcher publishes a valuable and critical article on "The Significance of the Scalp-Lock: a Study of an Omaha Ritual," — a description of the ceremony of the first cutting of a child's hair, and its relation to social and religious institutions and beliefs of the tribe. It would seem that, of the two ceremonies combined in the rite, that of "the turning of the child" was older than that of "cutting hair," being, moreover, less specialized and of wider application to the people. — Another excellent contribution to the religio-sociology of primitive peoples is Miss Fletcher's "The Import of the Totem," which appears in "Science" for March 4, 1898 (pp. 296-304). The Personal Totem, Belief Concerning Nature and Life, The Common Life, Anthropomorphism, Will-Power, The Appeal, Basis of the Efficacy of the Totem, The Social Totem and What it Stood for in the Tribe, The Influence of the Religious Societies upon the Gens, The Totem in the Tribal Organization, Linguistic Evidence as to the Totem, are some of the topics discussed. Miss Fletcher notes that the totems of individuals and of gentes represented the same class of phenomena, and as totems could be obtained in but one way, through the rite of vision.

X **TARASCAN.** In the "Bulletin Amer. Mus. Nat. Hist." (vol. x. pp. 61-79), Lumholtz and Hrdlicka describe some "Marked Human Bones from a Prehistoric Tarasco Indian Burial Place in the State of Michoacan, Mexico." Some interesting items of folk-lore respecting the bones of the dead among these and other Indian tribes are given. Descriptions of 26 marked bones, together with measurements, are added.

**TSIMSHIAN.** In the "American Antiquarian" (vol. xix. pp. 276-282) Dr. George A. Dorsey publishes an article on "The Geography of the Tsimshian Indians." The paper deals with village sites and distribution of population, and is accompanied by a map showing the range of the Tsimshian stock.

**TUSAYAN.** In the "American Anthropologist" (vol. xi. pp. 1-14), Dr. J. W. Fewkes gives a detailed account of "The Feather Symbol in Hopi Design." More than two thirds of all the pictographs on ancient Tusayan pottery, where animals are intended, represent avian forms, and the "predominance in the number of pictures of feathered gods is a faithful reproduction of denizens of their ancient Pantheon. The majority of the gods were avian in character, even when anthropomorphic." Many triangular figures are simply reduced feather symbols. The ruling motive in ceramic decoration seems to have been religious. — In the same periodical (vol. xi. pp. 65-87, 101-115), Dr. Fewkes describes a length "The Winter Solstice Ceremony at Walpi," as observed by him in 1891-1893, together with the late

A. M. Stephen. The paper is a valuable addition to the scanty literature embodying detailed accounts of Pueblo sun-worship. The winter solstice ceremony is one of the most complicated in all the calendar of these Indians, and its general features "stamp it as the creation of a people who have been agriculturalists under the influence of an arid environment for a longer time than some of the other Hopi families." Very prominent are two dominant elements in all Hopi ceremonials, "rain-making" and "corn-growth." This excellent paper closes with a "Bibliography of the Tusayan Ritual," and has appeared as a reprint (Washington, 1898) of 38 pp. sm. 4to.

UTO-AZTECAN. In "Globus" (vol. lxxiii. pp. 123-129), Dr. E. Seler writes of the pyramid-temple of Tepoztlan, with its hieroglyphs, not a few of which he seems to have identified. — In the "Arch. per l'Antropol." (vol. xxvii. pp. 395, 396), Dr. E. H. Giglioli describes (after Kollmann) a trumpet terminating in a human skull, said to be derived "from Palenque or Cholula," and resembling similar South American instruments (from the Tupi tribe of the Yuruna on the Xingu). — Under the title "Trephining in Mexico," Carl Lumholtz and Ales Hrdlicka give an account in the "American Anthropologist" (vol. x. pp. 389-396) for December, 1897, of two trephined Tarahumara skulls from Chihuahua.

ZUNI. In the "American Anthropologist" (vol. xi. pp. 33-40) for February, 1898, Mrs. M. C. Stevenson writes of "Zuñi Ancestral Gods and Masks." Creation myths, legends of tribal origin, and descriptions of the gods make up this interesting résumé of a part of Zuñi theology. Notes of the initiation of children into the secret society of the Kók-ko are added. The author observes: "The dramas enacted by the personators of the gods are elaborate and full of interest to the people, and, while the actors endure many hardships and privations, they derive great joy from it all."

#### CENTRAL AMERICA.

MAYAN. To the "American Anthropologist" (vol. x. pp. 397-412) for December, 1897, Mr. L. W. Gunckel contributes an article on the "Analysis of the Deities of Maya Inscriptions." Brief accounts, with illustrations, are given of 27 heads of divinities, based upon the author's card catalogue of glyphs from Maudslay and other writers who have published plates of inscriptions. — "Die Tagegötter der Mayas" are discussed by Dr. E. Förstemann in "Globus" (vol. lxxiii. pp. 137, 162). The paper is a valuable study of the relation between the Maya day-names and deity-names. — The "Century" Magazine (vol. lv. pp. 407-419) contains an article by G. B. Gordon, entitled "The Mysterious City of Honduras: an account of recent discoveries in Copan." — In "Globus" (vol. lxxiii.



p. 68), Dr. C. Sapper writes of "Ein chirurgisches Instrument der Mittelamerikanischen Indianer." — In the "Internat. Arch. f. Ethnogr." (vol. xi. pp. 1-6), Dr. C. Sapper discusses "Die Ruinen von Mixco (Guatemala)." The author holds that the Pokomames lived in San Salvador before they wandered westward again to Guatemala. — In the "Proceedings of the Royal Society," of London, A. P. Maudslay publishes an article on "A Maya Inscription, interpreted by Goodman's Tables" (vol. lxii. pp. 67-80). The inscription studied is one recently discovered by Mr. Teobert Maler at Piedras Negras, on the Usumacinta River, and is read by the author "downwards in double columns from left to right," who claims to make out very nearly half of the 48 glyphs. It is however, perhaps, asking too much when Mr. Maudslay says: "It can, I think, therefore be fairly claimed for Mr. Goodman that his researches have raised the veil of mystery which has for so long hung over the carved hieroglyphic writing of the Mayas."

#### SOUTH AMERICA AND WEST INDIES.

**ARAUCANIAN.** With Nos. x-xii., Dr. Rodolfo Lenz's "Araucanian Studies" make a volume of 485 pages under the title, "Estudios araucanos. Materiales para el estudio de la Lengua, la Literatura i las Costumbres de los Indios Mapuche o Araucanos." This collection of popular and historical tales and descriptive pieces, songs, etc., is a boon to the comparative folk-lorist and student of primitive languages. It is with pleasure that we note Dr. Lenz's intention of publishing in the near future "a résumé of the general philology and psychology of Araucanian speech." No. x. ("Cantos Araucanos en Moluche i Pehuenche Chileno," pp. 381-418) is furnished with an introduction (pp. 381-392) on "Araucanian Poetry," based upon the material (530 verses) already in the possession of the author. No fixed norm of syllables exists, though there seems to be a sort of trochaic rhythm in the majority of the verses. The Indian tells tales in prose when sober, but when drunk (at public feasts, etc.) he sings. The Araucanian songs have a melancholy character (which has been noted by the old chroniclers). Musical accompaniments (with any sort of instrument) are not at all common, except in ceremonials, etc., where a sort of drum is employed, and in the dances. As to style, the songs differ little in vocabulary from prose-tales, except intercalations like *píam*, and verbal forms with the particle *-rke*. Vocatives are also very common. Most of the songs seem to be of individual origin, and many even retain the author's name. Twenty-two songs in all are given with Araucanian text, Spanish translation, and explanatory notes. Of these, many are love songs and chants of like import; war songs also figure to a considerable

extent. "The Woman's Complaint," which Dr. Lenz styles one of the most poetic of these songs, is worth reproducing here in English (the story is of a native woman who had been stolen from her husband by an Indian of Huinfali, at the foot of the Cordillera, near Curacautin) :—

The woman was married,  
And was carried off by a man  
To a very distant country;  
Was carried off to Huinfali.  
As she arrived she sang,  
Thus said she her song :  
"I come from a land far off,  
Blue, blue was the land,  
I come here ever weeping,  
Ever with tears.  
I come (said the woman)  
From a very distant country,  
Leaving my good friend — woe is me!"

No. xi. (pp. 419-445) contains seven descriptive pieces in prose in the Pehuenche dialect, — description of a threshing; the sacred stone of Retricura; trip to Retricura and the oracle stone; trip to Huinfali; the alligator's enchantment (a personal incident in the life of Huenchulao, an old cacique near Santa Rosa); the dispute of Truren, and a trip to the mountain. No. xii. (pp. 447-485) is made up of the text (with interlinear translation and notes) of dialogues dictated by Juan Calvun of Cholchol in the central Araucanian district. In the epilogue, which closes the volume, Dr. Lenz makes graceful acknowledgment of the encouragement given him by American and European men of science, and by the Smithsonian Institution in Washington. — Under the title, "*Langue Auka*" (Paris, 1898, 372 pp.), Rauol de la Grasserie publishes (making the twenty-first volume of the "*Bibliothèque de Linguistique Américaine*") a grammar and dictionary of the Aucan (Araucanian) tongue.

CAINGUÁ. In the "*Pop. Sci. Mo.*" (vol. lii. pp. 400-405) for January, 1898, Dr. Machon's brief account of the "Cainguá Indians of Paraguay" is reprinted from the *Bulletin of the Neuchâtel Geographical Society*. This tribe is thought to be one of those "reduced" by Jesuits, but "since gradually fallen back, after the decline and ruin of the missions into their primitive savagery." The test of eligibility to marry is killing a tapir, and young men are very jealous of the slightest attentions of strangers to the girls with whom they are in love.

CARIB. To the "*Journ. Anthr. Inst.*" (vol. xxvii. pp. 293-315) Mr. Joseph Numa Rat, of St. Kitts, contributes a valuable article on "The Carib Language, as now spoken in Dominica, West Indies,"

treating chiefly of the grammar, and giving several paragraphs in the aboriginal tongue with translation. The native word for a Carib is *Karífuna*, while *Kartnaku* means the whole Carib race. The author suggests the derivation of the word *Carib* from *Kairabu*, the name of the leeward coast of Dominica, given in answer to some inquiry. A few specimens of the "language of the women" are also given, with the corresponding terms used by the men. The author thinks the Arawak (to judge from certain resemblances) may be the tongue from which these peculiar words, "used by all the Carib women," have been derived — the women-Carib *Káti* = "moon," *e. g.* being the same with the Arawak term. A brief but interesting list of words adopted from the French and Spanish is added, among which, since the Caribs are a sea-folk, it is strange to find *sálu*, "salt."

CHANÁ. As a reprint from the eighteenth volume of the "Boletín del Instituto Geográfico" (Buenos Aires), S. A. Lafone-Quevedo publishes his study, "Los Indios Chanases y su Lengua, con apuntes sobre los Quevandies, Yáros, Boanes, Guenoas ó Minuanes, y un mapa etnico." The Chanases or Chaná Indians dwell southwest of the mouth of the Paraná. Brinton affiliates them with the Tupi stock, and Gatschet separates it from the Guarani.

GUYANA. In the "Intern. Archiv f. Ethnogr." (vol. xi. pp. 51-72), L. C. van Panhuys publishes an article — "Proeve eener Verklaring van de Ornamentik van de Indianen in Guyana" — in which he discusses the ornamental art of the Indians of Guyana, Surinam especially. The study is the outcome of two years' residence at Albina, on the Marowijne, which forms the boundary between Surinam and French Guyana. A most interesting portion of this paper is the notes on the toad in art and in folk-lore.

GUAYAQUI. Charles de la Hitte and H. Ten Kate publish at La Plata (under date of 1897) a folio entitled "Notes ethnographiques sur les Indiens Guayaquis." — Another brief paper on these Indians is that of Dr. Paul Ehrenreich in "Globus" (vol. lxxiii. pp. 73-78), with the title "Neue Mittheilungen über die Guayaki (Steinzeitmenschen) in Paraguay," who makes uses of the first. The Guayaqui seem to be one of the few tribes now surviving in the so-called "stone age," and are very primitive indeed in thought and life.

GUAYCURÚ. What is known (from the time of Dobritzhoffer down to the present) concerning the Abipones, a prominent member of the Guaycurú stock, is presented by S. A. Lafone-Quevedo, in his "Idioma Abipona" (Buenos Aires, 1897, 368 pp. 8vo), a study, which originally appeared in the publications of the National Academy of Sciences of Cordova. The ethnographic introduction and the analysis of the grammar are excellent. The author has made good use of Dobritzhoffer and Brigniel. See *Mataco*.

LENGUA. Jean Habel's book of travels in the La Plata country, Paraguay and Chili, "*Ansichten aus Südamerika*" (Berlin, 1897, 176 S.), contains a few notes on the Lenguas of Paraguay.

MATACO. Juan Pelleschi's "*Los Indios Matácos y su Lengua*" (Buenos Aires, 1897, 248 pp.), which originally appeared in the "*Boletín del Instituto Geográfico*" (Buenos Aires), contains valuable ethnographic data, vocabulary, dialogues, tales, etc. The Matácos, said to be affiliated with the Guaycurú stock, are one of the Chaco tribes, west of the river Paraguay, in the Argentine. Pelleschi's book on the Grand Chaco ("*Otto Mesi nel Gran Chaco*") was published at Florence in 1881.

PERU. In the "*American Anthropologist*" (vol. x. pp. 413, 414), Dr. G. A. Dorsey describes "A Copper Mask from Chimbote, Peru," — a find noted as unique.

WEST INDIES. "*The Aborigines of the West Indies*" is the title of a paper by Lady Edith Blake in the "*Pop. Sci. Mo.*" (vol. lii. pp. 373-387) for January, 1898.

#### GENERAL.

ART. In the "*Amer. Antiquar.*" (vol. xx. pp. 37-44), Mr. S. E. Laidlaw writes of "*Miniatures, or Diminutive Relics*," — axes, arrow-heads, pots, pipes, beads and rings, etc., many of which, doubtless, served as objects of education or playthings for the children of the aborigines, rude efforts at manufacture, or toys.

DRESS AND ORNAMENT. To the "*Proc. Amer. Antiquar. Soc.*" (vol. xi. pp. 381-454), Mr. Lucien Carr contributes a detailed account of the "*Dress and Ornaments of Certain American Indians*."

INVENTIONS. In the "*Arch. ital. de Biol.*" (vol. xxvii. pp. 289-295), A. Benedicenti writes, "*Sur l'action physiologique du poison de quelques flèches de l'Amérique du Sud*."

RELIGION. A second edition of Dr. A. Réville's "*Origin and Growth of Religion, as illustrated by the Religions of Mexico and Peru*," was published in London in 1897.

SYMBOLISM. In the "*American Antiquarian*" (vol. xix. pp. 260-271) Mr. L. W. Gunckel writes of "*The Symbol of the Hand*," noting especially its occurrence in the pictographs of the Arizona-New Mexico region and in the Mayan hieroglyphs.

*A. F. C. and I. C. C.*



FOLK-LORE SCRAP-BOOK.

**CANADIAN FOLK-LORE.** In the "Globe," Toronto, Ont., Mr. David Boyle, curator of the Archæological Museum, Toronto, has undertaken to superintend a series of articles treating of "Canadian Folk-Lore," the introductory chapter bearing date of November 13, 1897. The articles offer a mass of matter obtained from various correspondents, setting forth the survivals of popular superstition in Canada, consisting of signs, omens, beliefs relating to spirits, witches, and ghosts, popular medicine, animal and vegetable lore, and the like. It appears, as was to be expected, that the majority of these ideas, being of old English origin, correspond pretty closely to notions in vogue in the United States, the proportion which can be credited to local invention being very small. Below are cited certain of the items which seem to be especially worthy of note, as less completely matter of record; the date of the journal containing the information is appended.

*Forms of Boys' Oaths.* "In my own boyhood the only one employed was, 'as sure's death,' but another old countryman informed me that where he came from it took the form of 'as sure's h—l.' In Toronto the custom for the boy asseverating is to wet the point of one finger on his tongue, then to draw the wet finger down the breast of his coat, saying meanwhile: 'Now it's wet, and now it's dry; may God cut my throat if I tell a lie.'" (November 13.)

"The little boys of my acquaintance have different oaths to that of any told by your correspondents. A Bluevale hopeful, if he trades a jackknife or a whistle, always makes the bargain steadfast by saying:—

Red leather,  
Bargain forever.

And with regard to verifying a statement a small boy must say:—

Criss cross,  
Apple-sauce,

accompanying the words with the crossing of the heart, which is found, I should say, from seeing some children cross themselves in most any region of the trunk.

"A schoolmate of mine, whenever I had a yarn that seemed to him incredible, would say: 'Do you wish to die?' If the story were true, I answered 'Yes,' not meaning that I longed for death, but that death to me had no additional terrors, as I had told the truth." (December 18.)



**OMENS OF BAD LUCK.** From a collection given by Mr. Boyle as contributed by Mr. A. J. Ritchie (December 11), we cite, with a few omissions, in the case of familiar omens, those given as significant of ill luck:—

Boots or shoes raised off the floor or ground.—Placing the feet on the table.—Walking over white flag-stones.—Walking under a bridge or ladder.—Walking under an elevated railroad when the train is passing

over. — In removing, to clean the room or house you leave. — To kill a spider. — To find a spider in your room in the morning. — To meet a cross-eyed person first in the morning. (Bad luck for the day.) — To carry ink about or spill ink. — For a woman to meet a red-haired woman early in the day. — For a man to meet a red-haired man early in the day. — To have a woman as a caller first on Monday morning. — To have a flock of crows fly over your head. — To hand salt to another person. (Bad luck to the other person ; also, a quarrel.) — After sitting down to the table, to change your place. — In dressing, to put on any article of clothing inside out. — To stub the left toe. — To be born under certain stars known as unlucky stars. — To turn a bed on Sunday. — To use poplar in any piece of furniture in a house or camp, or for a lumberman to snub his raft to a poplar. — To look into a mirror before retiring. — To find a horseshoe pointing away from you. — For a cock to crow in the evening. — To go directly through a house without stopping or sitting down. — To meet an old woman. — To find a five-leaved clover. — To see the moon first through glass. — To have a gentleman with a flat foot call on New Year's Day. — Not to kill the first snake you see in the season. — For a strange cat to come to the house. — For a preacher and a white horse to travel in the same steamer. — To meet a lean pig. — On finding a cricket in your room at night, to kill it. — For a bride to wear rye-grass. (She will be fickle.) — For a bride to wear cherry blossoms. (They are emblematical of deception.) — For a groom to wear lavender. (He will be distrustful and jealous.) — To marry on the thirteenth of the month. — To marry a man whose initial is the same as your own. — To see a hare, dog, lizard, or funeral on your way to a wedding. — To see a lady-bird on the way to a wedding, and have it light on the groom. — To see a lady-bird when you are on the way to a wedding, and have it crushed. (Disastrous.) — To see a snake when you are on the way to a wedding. — The day after the wedding belongs to the groom, and if it be fair it is unlucky.

It is also unlucky to postpone a wedding. — For a bride elect to put on all her wedding attire at once before the wedding. — For the bride to put on her left shoe first. (Unhappy life.) — For the bride to look into a mirror after her toilet is complete. — For a bride to assist in making her dress or her wedding cake. (Unhappy life.) — To drop the ring during the ceremony. — To lose the wedding ring. — To break the wedding ring. — To have a married person to stand up with you at your wedding. — For either the bride or groom to receive a telegram on the wedding day. — For newly married couple to break any piece of pottery at their first house-moving.

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**OMENS OF GOOD LUCK.** Among omens cited as lucky are the following : To have an extra knife, fork, or spoon at the table. — To drop the scissors so that they fall into a crack. — To have a cat follow you, especially if he be black. — To have a cricket in your house or room. — In entering a church, to enter by stepping in with your right foot. — To find a piece of old iron. — To find a spider in your room at night. — To meet a cross-eyed

person first in the morning signifies good luck to some. — For a bride to wear heliotrope, ivy, or clover. (Signifies faithfulness.) — To see a spider, toad, wolf, or lady-bird (if the last-named alight on the bride) on the way to the wedding. — For a bride to dream of fairies the night before the wedding. — To kiss the bride at the ceremony, and before her husband has kissed her.

**LETTER TO RATS.** The ancient custom of banishing rats by means of a letter has already been discussed in the *Journal of American Folk-Lore*, vol. v. p. 23. Another example is furnished by a correspondent (December 11), who recites how a farmer of South Walsingham, according to advice, "wrote a friendly letter to the rats, telling them that his crops were short, that he could not afford to keep them through the winter, that he had been very kind to them, and that for their own benefit he thought they should leave him, and go to some of his neighbors who had more grain. This letter the farmer pinned to one of the posts in the barn for the rats to read, and, strange to say, in two days every rat left his premises."

**MISCELLANEOUS.** "In the case of a recent death in Toronto, all the pictures in the house were turned with their faces to the wall, the clock was stopped, and the household Tabby had a bit of crepe tied round her neck." (November 13.) — "Lightning will never strike a birch-tree. — To insure its bearing again, one should thank the tree from which fruit is gathered." (December 11.) — Nick a calf's ear if you wish it to prosper. — Bluevale brides consider it a particularly bad omen if the sun does not shine on their wedding day. But it might as well not shine, if its rays do not fall on their unbonneted heads. I know of one woman who was married under not the most auspicious circumstances. The day was rainy and dismal; the sun shone but once, then only for a moment! The bride rushed out of doors to receive its rays. Since then prosperity has been good to her and hers, and all on account of the sunbeams falling on her bare head on her wedding day." (December 18.)

The gathering of Mr. Boyle promises to reach considerable dimensions.

## Y NOTES AND QUERIES.

ORIGIN OF MARTHA'S VINEYARD INDIANS. Information is desired in regard to the authenticity and affiliations of the following narrative, purporting to relate the Indian tradition of the settlement of Martha's Vineyard:—

"The first Indian who came to the Vineyard was brought thither with his dog on a cake of ice. When he came to Gay Head he found a very large man whose name was Moshup. He had a wife and five children, — four sons and one daughter, — and lived in the Den. He used to catch whales, and then pluck up trees and make a fire and roast them. The coals of the trees and the bones of the whales are now to be seen. After he was tired of staying here, he told his children to go and play ball on the beach that joined No man's Land to Gay Head. He then made a mark with his toe across the beach, at each end, so deep that the water followed and cut away the beach, so that his children were in fear of drowning. They took their sister up and held her out of the water. He told them to act as if they were going to kill whales, and they were all turned into killers (a fish so called). The sister was dressed in large stripes; he gave them a strict charge always to be kind to her. His wife mourned the loss of her children so exceedingly that he threw her away. She fell upon Seconnett, near the rocks, where she lived some time, exacting contributions of all who passed by water. After a while she was turned into a stone. The entire shape remained for many years, but after the English came some of them broke off the arms, head, etc., but the most of the body remains to this day. Moshup went away, nobody knows whither. He had no conversation with the Indians, but was kind to them, by sending them whales &c ashore to them to eat. But after they grew thick around him he left them." (From an account communicated to the Mass. Hist. Society by Benjamin Bassett, of Chilmark, Martha's Vineyard, who obtained it from an Indian of Gay Head, about the year 1790. Vide 1 M. H. S. Coll., i. 139.)

STORY OF BETTS HADDINGTON. (Vol. viii. p. 327.) The wide diffusion of this amusing little dramatic play, which might antecedently have been taken for only a local jest, illustrates the ease with which insignificant but entertaining inventions, attracting notice in virtue of their wit and oddity, attain traditional currency, and the obstinacy with which they retain a place in the recollection. Here may be reproduced two printed versions.

(a) From the Boston "Evening Transcript" (date not noted):—

"The story of 'Betts Haddington' is at least a century old, and its recitation in an old woman's voice, in the old-fashioned New England dialect, used to afford young people no end of amusement in the days of our grandmothers. A correspondent, S. E. H., who furnishes it, says, 'This is the story, as far as I remember it, that my aunt used to repeat to me, — a great deal depends upon the way it is told.'



"*Betts Hadd'ngton.* As I was sett'n' cardin' tow, who should I see but Betts Hadd'n'ton a ridin' up to the door. I got up and shook the shives off my apron, and says I, "Betts, haow dew you dew?" for many's the day Betts and I have carded tow together. Says I, "Betts, dew come in and *set* up. Naow," says I, "Betts, *dew* eat." And I went daown cellar, and brought up doughnuts, some good paound cake, sech as anybody'd have, some cheese, *sage* cheese, some diet drink, made of gill-go-over-the-ground, Robert-run-away, sassafras, checkerberry, and sech like, good to drink in the spring o' the year to clear the blood. And my husband, he come in, and I gin him the wink, for we thought everything of Betts, and when she was married we gin her sech sights o' things. We gin her a great keeler and a little keeler, and we gin her three airthen milk pans; they were cracked to be sure, but I biled 'em in milk and they were jest as good as new, and six airthen plates and cups and saucers. Some of the handles were gone and they wan't all mates. And says I, "Now, Betts, dew eat," and if she eat an aounce, she eat a pound. "Naow," says she, "Miss Bishop, I must be goin', for I have got an antic hoss and a new chay, and I live at that great seaport town Pawtucket." Antic hoss and new chay!!! As for the hoss, the crows would n't have picked him. He was wall-eyed and had the spring halt, and never was sound. The chay never was new; it was only second hand to begin with. As for Pawtucket, it's no more a seaport than Seakonk Plain, not a bit. As for my husband, he sot heaps by Betts, and I gin him the wink and he says, "Betts, dew come agin.''" (Note 1729.)

(b) From "Stories of the Olden Time," by Ednah D. Cheney:—

"*Conversation heard in a Stage Coach in New England.*—Friendship, Miss Bishop, is like a spider's web, the least breath of air will destroy it.

"Now Bets Wade and I was gals together, all the difference was, I was rich, and Bets was poor! One day Bets got married, and there's no end to the things my husband di'n' gin that gal. He gin her sights and sights o' things. He gin her a great keeler tub and a little keeler tub; he gin her two wooden bowls, painted yellow outside and red in; he gin her a churn and a churn dash, too, Miss Bishop; and he gin her a peck o' raisins and a quart o' tea. And that ungrateful wretch never sot foot in my house for two years!

"One day as I was sitting ca'ding tow before the house (I never thought myself above ca'ding tow, Miss Bishop), a chaise drove up to the door, and who should it be but Bets Wade! So I thought I must be polite in my own house, so I said, 'Bets, come in.'

"She come in and she sot down. My husband come in; I hit him the wink not to speak to Bets. That touched her up pretty well, for my husband always sot everything by Bets, all the world; more too, sometimes. She said she had been living so long in that seaport town, Pawtucket, she thought she must once more visit her country friends. That seaport town, Pawtucket! That made me mad, Miss Bishop! It's no more of a seaport town than Merrimac River. But I'd been too long in the woods to be scared by an owl, much more by Bets Wade!

"Bets asked if I would n't give her some tea? I told her I would if she'd wait till tea time come? So I went down into the cellar, and I got a pound o' butter, and a pound o' pound cake, and a pound o' shortcake, and two pounds o' sage cheese o' my own making. Bets Wade never put better in her mouth in her life, and I brought 'em up, and I put 'em on the table, and I said, 'Bets, eat!' and, good Lord, she did eat! If she eat one mouthful, she ate two pounds. I should think the critter had n't had anything to eat for a month.

"She said she believed she must go, for she had an antic horse and new shay. Antic horse! the critter wan't bigger than a Newfoundland dog; they had to tie the poor critter to a post to keep him from tumbling down! And as for the chaise, that was made in Adam's day, and then it wan't new! And if Bets Wade ever got a ride off that horse she did well. No, she never did! They had to take the poor critter into the chaise afore they got home."

*Ellen Chase.*

**DEATH AT THE EBBING OF THE TIDE.** It is a common belief among the natives of towns along the Connecticut shore of Long Island Sound, that when a person lies at the point of death, his soul will not depart until the ebbing of the tide.

*Geo. L. Parnell.*

**CARRYING CORPSES FEET FIRST.** A correspondent desires information as to the origin of this custom. It seems only the natural way of speeding the dead on his journey; to look backwards would tend to defeat the departure, and therefore the end of the ceremony. So the body was properly placed with feet toward the door of the chamber of death. But in modern cultivated usage, these ideas and the associated practices have lost their currency.

*W. W. N.*

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## LOCAL MEETINGS AND OTHER NOTICES.

**SUMMER MEETING OF THE AMERICAN FOLK-LORE SOCIETY, BOSTON, MASS., AUGUST 25, 1898.**—In connection with the fiftieth Annual Meeting of the American Association for the Advancement of Science, at Boston, Mass., August 22 to 27, will be held a Summer Meeting of the American Folk-Lore Society. The Society will unite with Section H (Anthropology) of A. A. A. S. Thursday, August 25, will be set aside for the readings of papers relating to folk-lore, and members of this Society desiring to offer such papers will communicate their titles to W. W. Newell, Magnolia, Mass., or to M. H. Saville, Secretary of Section H, American Museum of Natural History, Central Park, New York, N. Y.

Energetic preparations have been made to render the fiftieth anniversary of the organization of the A. A. A. S. in every way an interesting and important occasion. It is to be hoped that there may be a correspondingly

numerous attendance; members of the American Folk Lore Society, not already members of A. A. A. S., will be welcomed as additions to the latter.

AMERICAN FOLK-LORE SOCIETY, BOSTON BRANCH. — *Friday, January 18.* The regular meeting was held at the apartment of Mrs. Lee Hoffman, in "The Abbotsford." In the absence of the President, Professor Putnam, Mr. Frank Russell, Vice-President, occupied the chair. Miss Annie Beecher Scoville, of the Hampton Institute, Hampton, Va., described "The Education of an Indian Child." As an illustration, Miss Scoville portrayed the life of a typical Ogallala Sioux from birth until the age of thirteen or fourteen years, giving an account of childish games, and of the stories related to children in order to inculcate moral truths. Examples were given of the fact that the influence of woman predominates in the education of Indian children. After the address, Indian folk-lore was related by an Indian student of Harvard University who is engaged in making a special study of the traditions of his race.

*Friday, March 25.* The meeting was held at the house of Mrs. W. B. Kehew, 317 Beacon Street, Mr. W. W. Newell presiding. Mr. George Bird Grinnell, the speaker of the evening, gave an entertaining account of customs and traditions among Cheyenne Indians, based on his own experience acquired by residence. War songs were reproduced with the phonograph. Mr. Benjamin Ives Gilman, who has made a study of Indian music as collected by the phonograph, Miss Scoville, and Mr. Montague Chamberlain were among the speakers who took part in the subsequent discussion.

*Friday, April 29.* The monthly meeting (deferred two weeks) was held at "The Charlesgate," Mr. W. W. Newell presiding. This being the annual meeting, officers were elected for the ensuing year, as follows: *President*, Prof. F. W. Putnam. *Vice-Presidents*, Mr. W. W. Newell, Mr. Frank Russell. *Treasurer*, Mr. Montague Chamberlain. *Secretary*, Miss Helen Leah Reed. *Council*, Dr. C. A. Pope, Mrs. E. F. Fenollosa, Mrs. G. B. Valiant, Dr. Sarah E. Palmer, Mr. A. R. Tisdale, Mr. Ashton Willard.

The speaker of the evening was Prof. D. G. Lyon of Harvard University, who gave an account of "The Babylonian-Assyrian Religion," illustrated with lantern slides.

*Helen Leah Reed, Secretary.*

CINCINNATI BRANCH. — *March 8.* The meeting was held at the house of Dr. C. D. Crank. Dr. D. Philipson gave a very interesting discourse on the "Legendary Tales of the Patriarch Abraham." At the birth of Abraham, as of other great men, a wonderful star was seen in the heavens; he was exposed to the flames for three days without being injured; he was tempted by Satan, etc. By Dr. Philipson the story of the sacrifice of Isaac is believed to be a protest against the practice of child-sacrifice. The tales noticed are from the Talmud and the Midrash, the latter being a collection of light literature belonging to the eighth century, and there-

fore doubtless influenced by the folk-lore of the various peoples with whom the Jews had come in contact.

*April 19.* The Society met in the room of the Woman's Club. The annual election took place, and the following officers were elected, to serve for the year 1898-99: *President*, Prof. Charles L. Edwards. *First Vice-President*, Mrs. G. A. Thayer. *Second Vice-President*, Mr. F. A. King. *Secretary*, Miss Therese Kirchberger. *Treasurer*, Mr. L. M. Savage. *Advisory Committee*, Dr. D. Philipson, Dr. I. D. Buck, Miss Annie Laws, Mrs. A. D. McLeod. After the business meeting, Professor Edwards gave his lecture on the "Current Superstitions of the Bahamas," followed by a series of views representing the scenery of the islands, which were highly enjoyed.

*Therese Kirchberger, Secretary.*

WASHINGTON.—The Folk-Lore Section of the Woman's Anthropological Society, of Washington, D. C., held a meeting and reception at the home of Mr. and Mrs. Charles Moore, on Wednesday evening, December 8, 1897. Miss Alice C. Fletcher presided; and Mrs. Marianna P. Seaman read a paper on "Gloves: their History, Customs, and Folk-lore;" Prof. Otis T. Mason, of the National Museum, gave an account of "The Women who have gone to live in the sky," or, the deification of certain abstract conceptions in regard to the workings of nature; and Col. Weston Flint spoke of Chinese folk-lore as he had observed it. The papers were discussed by Prof. Cleveland Abbe, of the Weather Bureau, Dr. Frank Baker, and Prof. Thomas Wilson, of the Smithsonian Institution, and others.

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## BIBLIOGRAPHICAL NOTES.

### BOOKS.

ZBORNIK ZA NARODNI ŽIVOT I OBIČAJE JUŽNIH SLAVENA (Journal of the National Life and Customs of the Southern Slavs), published by the Jugoslavenska akademija znanosti i umjetnosti, edited by Prof. IVAN MILČETIĆ, Part I. Zagreb (Agram), 1896. Pp. viii, 368, l. 8°.

Though among the first to collect the folk-lore of the people, the Croats are the last of the Slavs to found a periodical for a methodical gleanings of what little may still be left of the creation of the popular mind. Poland set the example for all such publications by its "Zbiór wiadomości do antropologii Krajowej," which is edited by the Academy of Sciences at Cracow, and which has now reached its eighteenth volume. In it have appeared the important anthropological investigations of Majer, Kopernicki, Olechnowicz, and a vast amount of material of a more general ethnological character. In the mean while Karłowicz began his "Wisła" in Warsaw in 1887. While claiming to be a geographical-ethnological magazine, yet in reality it almost entirely deals with folk-lore, there having appeared in it but two geographical essays.

Bulgaria is the youngest of the Slavic countries to develop a native literature. Before the sixties there were no Bulgarian books in existence; in fact there was no language ready for literary purposes. Since then, but especially since its separation from Turkey, Bulgaria has had a phenomenal mental growth, and the mediæval gloom is rapidly disappearing there before the light of culture. Here, of all countries, it was important to collect the rich folk-lore material before it is swept away by the growing enlightenment. This work is admirably carried on by the Ministry of Public Instruction, under the editorship of Professor Šišmanov, which since 1889 has brought out fourteen enormous volumes of its "*Sbornik za narodni umotvorenija nauku i knizevnost*."

The Bohemians have had their "*Český lid*" since 1891, while the representative folk-lore periodical of Russia since 1890 has been the "*Živaja starina*." The former started out with too broad a platform, which included anthropology, archæology, ethnography, and kulturgeschichte.

In editing the present "*Zbornik*," the Agram Academy carefully weighed the various tendencies represented in the publications of the sister institutions and periodicals, and decided to restrict its programme to a narrower sphere. The articles in the same belong to three groups: (1) To the one treating on the national life in the narrower sense, such as food, house, dress, games, dances, etc.; (2) Popular customs and beliefs in all their possible manifestations; (3) Dialectology, including descriptions of Serbo-Croatian dialects in their grammatical and lexicographic aspects. To insure exact and full results, question lists are carefully prepared and sent abroad; and to encourage thorough investigations and an active participation in the work, all articles accepted are paid for as in literary periodicals.

As the title indicates, it is the intention of the Academy to include in its field of investigation all the Southern Slavs, *i. e.* the Serbs, Croatsians, Slovenians, and also the Bulgarians. The material given in this First Part touches on all points of the programme, and contains contributions from Montenegro, Dalmatia, Herzegovina, Croatia, Serbia, and Slavonia, all those dealing on some special subject being placed together. A large space is left to a review of all the above mentioned (except the "*Zbiór*") Slavic folk-loristic periodicals since their first issue. The whole number is characterized by an almost entire absence of generalizations, as its main object is an objective collection of all the material available, not a discussion of the same.

*Leo Wiener.*

In this connection may be printed a list of societies and periodicals allied with the Polish Folk-Lore Society, furnished by Dr. Krček, the Librarian of the Society, in answer to an inquiry from the Secretary of the American Folk-Lore Society. The list will be found to have bibliographical interest, although several of the journals named are historical and geographical, rather than ethnographical.

List of the Societies with which the Polish Folk-Lore Society is allied:

*Poland.* — Akademja umiejtnosci (Academy of Sciences), Cracow, Gali-

cia, Austria. (Publications exchanged: (1) "Materjały etnograficzne;" (2) "Zbiór wiadomości do antropologii Krajowej.")

Towarzystwo handlowo-geograficzne (Commercial and Geographical Society). Lemberg, Galicia, Austria. (Publishes "Gazeta handlowo-geograficzna.")

Towarzystwo przyjaciół nauk (Society of Friends of the Arts and Sciences). Posen, Germany. (Publishes "Roczniki.")

Towarzystwo historyczne (Historical Society). Lemberg, Galicia, Austria. (Publishes "Kwartalnik historyczny.")

Towarzystwo filologiczne (Philological Association). Lemberg, Galicia, Austria. (Publishes "Eos.")

Towarzystwo naukowe im. Szewczenka (Szewczenko Society of Arts and Sciences). Lemberg. (Numerous ethnographical publications.)

*Russia*. — Imperatorskoe russkoe geografičeskoe obščestvo (Imper. Russian Geographical Society). St. Petersburg. (Publishes "Izvestija.")

*Austria*. — Anthropologische Gesellschaft. Wien. (Publishes "Mittheilungen.")

Verein für österreichische Volkskunde. Wien. (Publishes "Zeitschrift des Ver. f. Volksk.")

Verein für siebenbürgische Landeskunde. Klausenburg. (Publishes (1) "Correspondenzblatt," (2) "Archiv.")

*Bohemia* (Austria). — Národopisné museum československé (Museum of Bohemian Folk-Lore). Prague. (Publishes "Věstník," "Národopisný sborník.")

Průmyslové museum pro východní Čechy (Industrial Museum for East-Bohemia). Chrudim. (Beautiful publications of Folk-industry-products.)

Königl. böhm. Gesellschaft der Wissenschaften. Prague. (Publishes "Sitzungsberichte," etc.)

Jednota českých filologů (Philological Association of Bohemia). Prague. (Publishes "Listy filologické a paedagogické.")

Česká společnost zeměvědná (Geographical Association of Bohemia). Prague. (Publishes "Sborník.")

Gesellschaft zur Förderung deutscher Wissenschaft, Kunst und Literatur in Böhmen. Prague. (Publishes "Beiträge zur deutsch-böhmischen Volkskunde," redigiert von Prof. Dr. A. Hauffen, Prag, Universität.)

Včela čáslavská (Bee of Čáslav). Čáslav. President, Dr. Kl. Čermák. (Publishes "Věstník československých museí a spolků archaeologických.")

Slovenská musealna spoločnosť (Slovakian Museum-Association). Turčin sv. Martin. (Publishes an ethnographical "Sborník.")

*Croatia* (Austria). — Jugoslavenska akademija znanosti i umjetnosti (South-Slavic Academy of Arts and Sciences). Zagreb, Agram. (Publishes (1) "Rad," (2) "Narodopisni sbornik.")

Hrvatsko arheološko društvo (Croatian Archæological Association). Zagreb, Agram. (Publishes "Vjesnik.")

*Dalmatia* (Austria). — Hrvatsko starinarsko društvo (Croatian Archæological Association). Knin. (Publishes "Starohrvatska prosvjeta.")

*Bosnia and Hercegovina*. — Zemaljski muzej u Bosni i Hercegovini (National Museum of B. and H.). Sarajevo. (Publishes "Glasnik.")

*Carniola* (Austria). — Musealverein für Krain. Laibach. (Publishes (1) "Mittheilungen," (2) "Izvestja.")

*Slovenska Matica*. Laibach. (Publishes (1) "Letopis," (2) "Strekelj," Slovenian Folk-songs, etc.)

*Bukowina* (Austria). — Bukowiner Landes-Museum. Czernowitz. (Publishes "Zahrbuch.")

*Hungary*. — Archäologische Commission der ungar. Akademie der Wissenschaften (Magyar tudományos Akadémia). Budapest. (Publishes "Archaeologiai értesítő.")

*Serbia*. — Matica srpska (Serbian National Society). Neusatz. (Publishes "Letopis.")

*Germany*. — Verein f. bayerische Volkskunde. München, Bayern. (Publishes "Mittheilungen.")

Niederlausitzer Gesellschaft für Anthropologie u. Alterthumskunde. Guben, Sachsen. (Publishes "Niederlausitzer Mittheilungen.")

Mačiča serbska (Lusatian National Society). Bautzen, Sachsen. (Publishes "Časopis.")

Schlesische Gesellschaft für Volkskunde. Breslau, Schlesien. (Publishes "Mittheilungen.")

Verein für sächsische Volkskunde. Leipzig, Sachsen. (Address, Prof. Dr. E. Mogk, Leipzig University. (Publishes "Mittheilungen.")

Verein für Volkskunde. Berlin, Prussia. (Publishes "Zeitschrift d. Ver. f. Volksk.")

*Switzerland*. — Schweizerische Gesellschaft für Volkskunde. Zürich. (Publishes "Schweizerisches Archiv für Volkskunde.")

*Belgium*. — Société du folklore wallon. Brussels. (Publishes "Bulletin de folklore.")

*France*. — Société d'anthropologie. Paris. (Publishes Bulletins.)

*Italy*. — R. Accademia dei Lincei. Roma. (Publishes (1) "Rendiconti," (2) "Atti.")

R. Accademia di scienze, lettere ed arti in Padova. (Publishes "Atti e Memorie.")

R. Istituto Orientale, Neapoli.

*Great Britain*. — Folk-Lore Society, London.

Manchester Geographical Society.

*United States*. — Smithsonian Institution, Washington.

Bureau of Ethnology, Washington.

Appalachian Mountain Club, Boston.

The January-March number of this Journal (p. 80) contained a review of the "Legend of Sir Gawain," by Miss Jessie A. Weston. The author is not satisfied with the fairness of the notice, concerning which she has addressed a communication. Her object was to point out the correlation between the adventures in French, German, and English romances assigned to Gawain, and those in Irish mediæval sagas attributed to Cuchulinn and other heroes. This main purpose, she thinks, the review disregarded, dealing only with the question of Celtic origins, which she had no purpose

of demonstrating. There can be no doubt of the existence of parallellisms, in the presentation of which Miss Weston has done a service, and the reviewer could certainly have no intention of disparaging the work; the discussion was not intended as an attack on the views of Miss Weston, but rather as self-defence on the part of the writer, who was entitled to maintain his own opinions as expressed in print, regarding the influence of Crestien of Troyes as an element especially determining the current form of Arthurian romance. In such a labyrinth as this literature presents, it would be in a high degree uncivil to affirm that any one set of ideas is of necessity correct. The interpretation of the parallels pointed out in the work is matter of opinion, and it is open to regard them as connected rather by the general conformity of European mediæval folk-lore than by any generic association between Irish and Continental matter. Differences of judgment ought not to lessen appreciative regard for conscientious students; and the reviewer certainly desired to express such sentiment for the author. As for the spelling of the proper name Chrétien, it is pointed out that the circumflex was meant to represent the missing *s*.

W. W. N.

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### JOURNALS.

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2. **The American Antiquarian and Oriental Journal.** (Chicago.) Vol. XX. No. 2, March–April, 1898. The origin and traditional history of the Irish. C. STANILAND WAKE. — No. 3, May–June. Osiris. — Resurrection and the principle of life. E. R. EMERSON. — The scapegoat. C. JOHNSTON. — Spanish and American explorations. S. D. PEET.

3. **Journal of the Anthropological Institute of Great Britain and Ireland.** (London.) Vol. XXVII. No. 3, February, 1898. The natives of Rotuma. J. STANLEY GARDINER. — The significance of the scalp-lock. A study of an Omaha ritual. A. C. FLETCHER. — Anthropological miscellanea. Review of "Navaho Legends" by W. Matthews.

4. **Folk-Lore.** (London.) Vol. VIII. No. 4, December, 1897. Notes on Orendel and other stories. W. P. KER. — Some Oxfordshire seasonal survivals. P. MANNING. — The binding of a god. W. CROOKE. — Reviews. Correspondence. Holy Week observance in the Abruzzi. The hare. Fertilization of birds. Spiders. Omens of death. Italian amulets. — Miscellanea. Fairy god. Couvade. A folk-tale concerning Jesus Christ. Folk-lore from the Hebrides. Some country remedies and their uses. The Painswick dog-pie. Four Yorkshire folk-tales. — Bibliography. — Vol. IX. No. 1, March, 1898. Some Syrian notes gathered on Mount Lebanon. F. SESSIONS. — Annual report of the council. Presidential address. The discrimination of racial elements in the folk-lore of the British isles. — Reviews. — Correspondence. Bells. Childbirth customs. Divining rod. The origin of Amazonian matriarchy. Fertilisation of birds. — Miscellanea. Giants in pageants. Folk-lore from the Hebrides, III. Stakes at games. — Bibliography. — List of members.



5. *Méhusine*. (Paris.) Vol. IX. No. 1, January-February, 1898. Le plongeur. G. DONCIEUX. — Un vieux rite médical. H. GAIDOZ. — La fascination. (Continued in No. 2.) J. BUCHMANN. — Chansons populaires portugaises. Mlle. DE SCHOULTZ-ADAIEVSKY. — Contes des allogènes de Russie. H. GAIDOZ. — La procedure du jeûne. H. GAIDOZ.

6. *Revue Celtique*. (Paris.) Vol. XIX. No. 1, 1898. Une chanson bretonne du XVIII. siècle. P. LA ROUX.

7. *Archivio per lo Studio delle Tradizioni Popolari*. (Palermo.) Vol. XVI. No. 4, 1897. La casa nel folk-lore, III. G. FERRARO. — L'Epifania in Belluno. E. CASAL. — Fiere e tesori incantati. F. PULCI. — Il primo di dell' anno in Carfon. E. CASAL. — Saggi di folk-lore ticinesi raccolti nelle campagne di Bellinzona e di Lugano. IV. Giuochi fanciulleschi. V. PELLANDINI. — Dubbi ed indovinelli veronesi. A. BALLADORO. — Miscellanea. — Rivista bibliografica. — Bullettino bibliografico.

8. *Wallonia*. (Liège.) Vol. VI. Nos. 1-2, January-February, 1898. Pacolet, et les Mille et une nuits. V. CHAUVAIN. — No. 3, March. Médecine populaire. Recettes du XVII. siècle. A. WEBER. — No. 4. Le bistouage. Coutume hennuyère. E. PASSAGEZ. — Le renard et le limaçon. Fable liégeoise. O. COLSON. — Petites légendes locales. O. COLSON.

9. *Mitteilungen der Schlesischen gesellschaft für Volkskunde*. (Breslau.) Vol. V. No. 1, 1898. Die Walen oder Venediger im Riesengebirge. HAUPTMANN A. D. COGHO. — No. 2. Der streit zwischen sommer und winter in der volkspoesie. H. JANTZEN. — No. 3. Karl von Holtei. Festrede bei der Holteifeier der "Gesellschaft für Schlesische Volkskunde," am vorabend von Holteis hundersstem geburtstag. M. KOCH.

10. *Schweizerisches Archiv für Volkskunde, or Archives Suisses des Traditions Populaires*. (Zürich.) Vol. I. No. 4, 1897. Die Fastnachtsgebräuche der Schweiz. (Concluded.) E. HOFFMANN-KRAYER. — La légende de la reine Berthe. E. MURET. — Mélanges. — Vol. II. No. 1, 1898. — Innerschweizerische Legenden und sagen. A. ITHEN. — La fête de Mai. F. CHABLOZ. — Credenze popolari nel Canton Ticino. V. PELLANDINI. — Noëls jurassiens. A. D'Aucourt. — Miszellen. — Bibliographie 1897. (This record of Swiss folk-lore for 1897 consists of a *catalogue raisonné* arranged under the following heads: Vermischtes, Siedlung, Wohnung, Wirthschaftliches, Nahrungsverhältnisse, Tracht, Hausindustrie, Volkstümliches Kunstgewerbe, Sitten, Gebräuche, Feste, Recht in volkstum, Volksmeinungen und volksglauben, Volksdichtung, Charakterische personen, Spiele, Musik und tanz, Volkswitz und -spott, Sprichwort, redensart, formel, Namen.)

11. *Der Urquell*. (Leiden: ed. by F. S. Krauss, Vienna.) Vol. II. Nos. 3-4. Socialpsychologische und geographische Perspektive. T. ACHELIS. — Ein altägyptischer Welt schöpungsmythus. A. WIEDEMANN. — La festa di Sa Lucia in Siracusa. G. PITRÈ. — Die "Wilde frau." Aus dem volksglauben der Südrusen. J. JAWORSKI. — Volkstümliches aus rutenischen apokryphen. I. FRANKO. — Blumen, die unter den tritten von menschen hervorsprossen. B. LAUFER. — Woher kommen die kinder? — Von der hand, die aus dem grabe herauswächst. — Die nagel ohne faden. A. TREICHEL. — Sagen aus Niedergebra und der burg Lohre. — Folkloristische findlinge. — Vom büchertische.

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JOHN. — Heanische schwänke, sagen, und märchen. J. R. BUNKER. — Zwei alte gerichtstätten. K. WEINHOLD. — Volksmedizin in der grafenschaft Ruppın und umgegend. (Continued.) K. E. HAASE. — Von glan- und furt-orten, im besondern von Klagenfurt. F. PICHLER. — Lieder, etc., und allerlei kunterbunt aus der Kinderwelt. In der Bukowina und in Galizien gesammelt von R. F. KAINDL. — Kleine mittheilungen. BÜCHERANZEIGEN.

13. **The Calcutta Review.** (Calcutta.) No. 211, January, 1898. The diary of Govinda Das. — The tree-daubing of 1894.

14. **The Indian Antiquary.** (Bombay.) Part 323, March, 1897. Bulletin of the religion of India. A. BARTH, translated by J. MORISON. — The devil-worship of the Tuluvas. A. C. BURNELL. — Specimens of modern Brahminical legends. G. K. BETHAM. — Folk-lore in Southern India, No. 44. S. M. NATESASASTRI. — Notes and Queries. Panjabi nicknames. Malabar customs. The red-hand stamps at Tilôkpur temple. Part 324, April. Notes on the spirit basis of belief and custom. J. M. CAMPBELL. (Continued in parts 325, 329, 330, 331.) — Folk-lore in the central provinces of India. M. N. VENKETSWAMI. Continued in parts 325, 326, 327. — Notes on the folk-lore of the Telugus. G. R. S. PANTULU. Continued in parts 325, 326, 328, 329, 331. — Notes and queries. Superstitions about small-pox in Calcutta. — Part 325, May. Notes and queries. Marriage customs; obstruction by the bridegroom's sister. Spirits must not touch the ground. Opprobrious names. Part 327, July. The Manduhya Upanishad. H. BAYNES. (Continued in part 328.) — Festal days of the Hindu lunar calendar. F. KIELHORN. — Notes and queries. An instance of the power of Indian villagers to combine for the common good. An ordeal. — Notes and queries. Bedsteads as spirit-haunts. — Part 329, September. Notes and queries. Holy stones. Part 330, October. Miscellanea. A morality from the central provinces. — Notes and queries. A point in Indian martyrology. — Part 331, November. Notes and queries. Days of rest.



PLATE I



CALAKO MANA

RECEIVED,

NOV 4 1898

PEABODY MUSEUM.

THE JOURNAL OF  
AMERICAN FOLK-LORE.

VOL. XI. — JULY-SEPTEMBER, 1898. — No. XLII.

THE GROWTH OF THE HOPI RITUAL.

In prehistoric times a semi-migratory, agricultural band of Indians, the majority of whose members belonged to a clan which regarded Snake beings as their totem, began the erection of stone habitations among the foothills of the East Mesa of Tusayan in northeastern Arizona. The village they built was the beginning of a pueblo which was later moved to the summit of the mesa and called Walpi, "the place of the gap." Several families with other totems, one after another, joined the original founders of Walpi, and the population of the ancient pueblo increased in size. Increments came from all directions, especially from the south and east, the former forced from their homes by inroads of the hostile Apaches, the latter by the Spanish invaders. These colonists arrived in clans, and on their reception at Walpi were assigned certain building sites adjoining houses already erected, and as a result the combined habitations enlarged the pueblo in such a way that different sections of it were inhabited by different clans, a localization which can still be detected.

It would seem that each of these incoming families possessed a clan totemism more or less distinctive, and, long after each was united with the others retained ceremonies distinctive of that worship without molestation. There was no spirit of interference of one with another; for each family was allowed to worship as it liked, and no one thought of forcing its rites on its neighbors. For some time these separate family rites were retained in the clans which introduced them, but as the people, by intermarriage, became more homogeneous, religious societies developed and outgrew the boundaries of families, to which in early times they were limited. This is, in brief, the growth of the Hopi people and their ritual, as recounted in their legends.

It is instructive to examine the evidences other than legendary that new cults, characteristic of alien clans, have been added to that originally existing at Walpi, and the nature of this evidence can best be illustrated by a study of one of the prominent additions in comparatively modern times.

By a common use of the word, the term *Katcina*<sup>1</sup> (*Cachena*) is often applied to all public ceremonials or dances among Pueblo Indians. This universal application of the term is not warranted in speaking of the Hopi religious festivals, since this people have many observances which have nothing to do with the *Katcinas*. The majority of the ceremonials from August to December do not belong to this group, but bear evidences of greater age, and the natural conclusion is, that at one time in the growth of the ritual there were no *Katcinas*.

The aspect of the subject we are about considering is the evidence, other than legendary, that the *Katcina* cultus is extra Tusayan in origin, and was not a part of the original Hopi ritual, but was added to it in comparatively modern times by colonists from pueblos of other stocks.<sup>2</sup>

Documentary evidences bearing on the growth of the Hopi ritual are insufficient to aid us in our study. We have no complete account of a Hopi *Katcina* or other ceremony in any description by Spanish or American writers up to the middle of the present century, and it is only in the last two decades that any serious study of this subject has been attempted. Had some Catholic priest, in the sixteenth century, described the Hopi worship in the same detail that Sahagun, Serna, and others did, the aboriginal religions of Mexico, from a comparison with the known modern ceremonies of Walpi, we would be able to determine the new elements which have been added to it, and thus trace the growth of the ritual. Two other classes of evidence of its character may be adduced; viz., that drawn from archæology and linguistics. Palæography or predocumentary<sup>3</sup> evidences affords important contributions to a knowledge of this subject. The designs on old pottery often represent, pictorially, an elaborate religious symbolism, and archæology has brought to light an almost limitless amount of this material. An interpretation of these pictures from ruins of different ages reveals in a way the growth of religious ideas, and from a comparison of the

<sup>1</sup> The word *Katcina* is used to designate (1) a divinized ancestor; (2) a dance in which these beings are personated by masked men; (3) a picture or graven image of the same.

<sup>2</sup> The present Hopi ritual, like the people themselves, is a composite of composites, and this article deals with primary rather than secondary analyses. The custom of referring to the Hopi as a primitive people is misleading, and the error involved springs from a use of terms. As compared with some tribes, they are as far removed from primitive man on one side as they are from civilized man on the other.

<sup>3</sup> Picture-writing in the past, as in the present, has served the Hopi as a means of expression of their ideas of religious symbolism, and is most important in its teachings.

modern with the ancient designs, taken in connection with legends and linguistics, we may trace the growth of the ritual.

Symbols on Modern Pottery Intrusive.—One needs but a limited examination of collections of ancient and modern Hopi pottery to see how wide the differences are in the symbolic designs used in their decoration. It will be noticed that there are evidences of a radical change in form and technique in the modern ware, and that the pictorial designs upon them are very unlike. Perhaps the most important of all these changes, for our purposes, are those which show that the figures on the modern ware are not developments from designs on the ancient. While there is a remote similarity, more especially in geometric patterns, we no longer find, in modern pottery, designs representing quadrupeds, reptiles, and especially birds, which characterize ancient ornamented ware, but in their places figures of masks or grotesque human heads bearing intricate symbols on the faces, or with elaborate headdresses, feathers, flowers, terraces, and the like emblems.

A reason for this radical change in the character of ornamental designs is not far to seek. A large majority of specimens of so-called modern Hopi pottery in our museums was not manufactured by descendants of Hopi potters, who made the ancient ware, but by women of Hano,<sup>1</sup> whose ancestors were Tanoan colonists, and arrived in Tusayan near the beginning of the eighteenth century, long after the fine old Hopi pottery had been buried in the cemeteries of the ancient ruins.

There can hardly be a doubt that these colonists introduced their own ideas of pottery manufacture and decoration, which the women bequeathed to their daughters. To answer the question how they came to have these ideas, we must look to ceramics in the graves of the pueblos where the ancestors of these pioneer colonists once lived, mainly along the Rio Grande River, several hundred miles away.

The contact of these Tanoan and other eastern colonists with potters living in Walpi on their arrival, changed pottery manufacture and introduced a new decoration. New symbols replaced the ancient, although certain minor details of ancient decoration still survived, showing their influence in the innovations.<sup>2</sup> The latter were, however, insignificant when compared with alien pictures introduced by these colonists.

The forms<sup>3</sup> and technique of modern Hopi pottery were changed

<sup>1</sup> One of the pueblos on the East Mesa.

<sup>2</sup> Among these may be mentioned the terrace, spiral, broken bands, feathers, stars, crooks, and the like.

<sup>3</sup> Modern Hopi food bowls, for instance, have a flaring rim, of which ancient bowls are destitute.

by the advent of these new potters. One of the most striking of these innovations is the use of a white slip, over the body of the vessel, as a ground upon which to paint the designs. Old characteristic Hopi ware never has this superficial white layer, although it is common in that found in pueblos, ancient as well as modern, in the pueblo area east of Tusayan.<sup>1</sup> Both these changes in form and technology point to the eastern region as the origin of modern styles in Tusayan pottery.

It may, however, be said regarding this radical change in types of ancient pottery forms and symbolism, that descendants of the potters of old Walpi, Sikyatki, and other ruins still inhabit the modern Hopi pueblos. Why have they not clung more tenaciously to old forms and ancient symbolism, and why does not their pottery show a larger proportion of decorative elements inherited from their ancestors? The modern pottery of the villages of both the Middle Mesa and Oraibi illustrates the same changes in the character of modern designs. How is this fact explained? We here find ourselves hampered by poverty of exact data, but, from the few specimens of modern pottery which we are sure came from these pueblos, may offer the following observation. Although pottery-making is not, to any considerable extent, characteristic of the Middle Mesa, the reader may be reminded that the population of these pueblos, as well as Oraibi, has incorporated eastern clans, which furnished the same motives for modern decorations as the East Mesa.

There are modern potters who still use modified geometrical patterns characteristic of ancient Hopi ware, but the potter's art, on the East Mesa, has practically fallen into the hands of Sitcomovi and Hano women, who are descended from people of Tanoan stock. Comparatively little pottery is now made at Walpi.

In order to give a certainty to conclusions drawn from the pictography of Hopi ceramics, it is imperative to know definitely the pueblo in which each piece quoted was made, but unfortunately museum labels,<sup>2</sup> and catalogues of modern ware, give little information in this particular, for the locality, "Moqui," and the name of the collector, is about the sum of the knowledge they convey. We are thus left in doubt, in studying a modern bowl, to know to which of

<sup>1</sup> It is to the unequal expansion of the slip and the clay forming the body of a vessel, in firing, that modern Hopi pottery owes the cracked appearance by which it can be distinguished from ancient ware. The few specimens of black and white ware in which this white slip was used, found in Tusayan, are believed to be intrusive.

<sup>2</sup> The intrinsic value, for scientific study, of an imperfectly labelled collection of pueblo pottery is small. Unfortunately, however, our great museums still continue to pay large sums of money for these specimens, which are comparatively useless for exact studies.



seven villages to refer it. It would be advantageous to know not only the pueblo in which each piece of pottery was manufactured, but also the clan of the potter and her ancestry. Otherwise some confusion in making exact generalizations must inevitably result, rendering the teaching of pottery decoration more or less unsatisfactory.

The same may be said of other products of Hopi artisans. Thus the manufacture of basketry is at present limited to the people of the Middle Mesa and Oraibi, but, as is well known to ethnologists, the basket plaques made at the latter pueblo are very different from those manufactured at the former.

The special feature characteristic of pictures on modern pottery is the relatively large number of figures of supernatural beings which are now called *Katcinas*. The cult in which these beings are preëminent was, and still remains, that of those Tanoan pueblos from which the colonists came who settled Sitcomovi and Hano. It is but natural that the potters of Tanoan clans should retain their own mythology and make use of *Katcina* figures, which are the most prominent, in the decoration of their pottery, and there is no good reason why they should have abandoned it in their new homes.

Let us examine some of the more important of these designs.

*Calako Mana.* — Figures of this personage are more common than any others on modern pottery.<sup>1</sup> The symbolism of this goddess is distinctive, easily recognized in its many variations, and characteristic of modern pottery. Personations of her in the modern ritual are confined to *Katcina* ceremonies, and the origin of the *Calako mana* conception is said to be outside of Tusayan.

The most striking features of her symbolism, brought out in an accompanying plate, are terraced bodies representing rain-clouds on the head; an ear of maize symbol on the forehead; curved lines over the mouth; chevrons on the cheeks; conventionalized wings, and feathered garment. It is also not uncommon to find carved representations of squash blossoms occupying the same positions as the whorls of hair on the heads of Hopi maidens.

The male *Calako* is likewise a common design readily recognized on modern pottery. Particularly abundant are figures of the mask of a Kohonino god, allied to *Calako*, which is likewise called a *Katcina*.

*Clown Priests.* — Masked personages called clowns do not participate in any of the oldest ceremonies in the Hopi ritual, but are almost universally present in *Katcina* dances.

Pictures of the heads of these clowns have not been found on

<sup>1</sup> She is also represented on basketry, and two thirds of all the dolls used by the children portray this personage.

ancient pottery, but are very common on modern. This would indicate that they were lately introduced, and that the dances in which they occur are modern additions.

The particular group of these clowns called *Paiakyamu*,<sup>1</sup> which are so commonly represented on the handles of modern dippers, are characteristic of the Tanoan pueblo Hano, the potters of which pueblo made most of the pottery known as modern.

*Hahaiwüqti*. — One of the most common figures on modern pottery is a picture of the mask of a goddess called *Hahaiwüqti*, an earth goddess personified in the *Powamû*<sup>2</sup> or Bean-planting ceremony, one of the most complicated of the *Katcina* series. Her symbolism is characteristic, viz., curved marks or crescents under the eyes and mouth.

*Kokle*. — Pictures of the mask of *Kokle* are common on modern pottery, but they are never found on ancient vessels. The distinctive symbolism of this god is shown in an accompanying cut. *Kokle* is distinctively called a *Katcina*, which explains the appearance of this design on modern pottery.<sup>3</sup>

*Püükoñhoya*. — Figures of the war-god are constant emblems on modern pottery. The distinctive symbolism of the head of this god is the conical appendage to the head, and the two parallel marks on each cheek. While the little war-god is not a *Katcina*, it is one of the most prominent gods recognized by the people of Zuni, and those pueblos where the *Katcina* cult is dominant, and from which the colonists came who brought the modern symbolism. Stone images of this god from several Rio Grande pueblos have the same marks on head and face. Hopi picture-writing teaches that the ancient war-god was an Eagle man, a kind of thunder-bird, the little war-god of late introduction.

If space allowed, several other figures of *Katcinas*, characteristic of modern pottery decoration, might be mentioned. Some of these were derived from the Kohoninos, others from Navajos or Apaches, but all are confined to modern ware, and are not found represented on ancient pottery.

The predominance of figures of *Katcinas* on modern ware, and their absence on ancient, indicates that the cult to which they belong is of late intrusion, or of equal age with their advent. If this

<sup>1</sup> Clowns with a skull-cap and two straight leather horns on the head. Their bodies are painted with black and white bands, which are also found on the horns. See *Jour. Am. Eth. and Arch.* vol. ii.

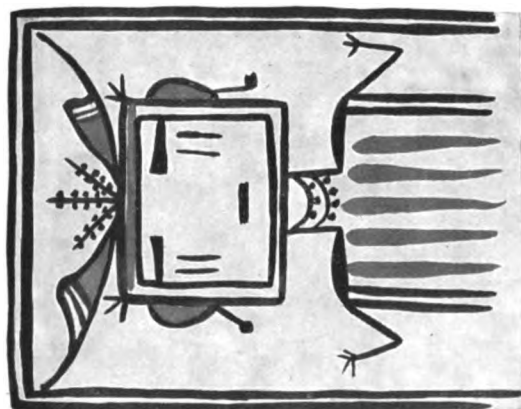
<sup>2</sup> This goddess is personated by a man in several ceremonies, and is called mother of gods. She is also called mother of the monsters and *Katcinas*.

<sup>3</sup> I have not seen a personation of *Kokle*, but it is said to have appeared on the day following the altar ceremonies of the Winter Solstice at Oraibi in 1897.

PLATE II



HAIWÜQT



PÜKŌŇHOYA



cult is of late introduction, naturally the question may be asked, whence its source? We instinctively look, for its former home, to those pueblos of New Mexico where *Katcina* worship survives; and if we accept the evidences, both of tradition and linguistics, its derivation from Eastern pueblos is well near proven. There is little doubt that the worship of several *Katcinas* came to Moki from Zuñi, and it is worthy of note that the names of many have a strong resemblance, even identity, in Hopi, Zuñi, and Keresan tongues.

We also discover a similarity between the modern *Katcina* symbolism of Hano and that of Zuñi, Acoma, and pueblos along the Rio Grande. The only way to satisfactorily determine the age of this cult in these pueblos is to have before us large and accurately labelled collections of pottery from ancient ruins near these last mentioned pueblos, but unfortunately such collections have not yet been made.

The pictography of pottery from ancient Zuñian, Tanoan, and Keresan ruins possibly never reached the high development of that of Tusayan; but if an intimate study of large collections indicates that they are not found in the symbolism of ancient pueblos of the eastern parts of the pueblo area,<sup>1</sup> it is possible that the peculiar development of picture-writing in Tusayan may be of local growth, confined to that region. Even if the ancestral cemeteries of the people who brought the cult into Tusayan shows no pottery with pictures of *Katcinas*, it is possible that this absence is due to an undeveloped art of decoration.

It is not improbable that a study of the cemeteries of the ruin called Payüпки, on the Middle Mesa, may shed some light on this question. This pueblo was deserted about the year 1742, and its people returned to the Rio Grande and were settled at Sandia,<sup>2</sup> near Albuquerque, a few years later. It has been supposed that the people of this pueblo were Tanoan colonists; hence a study of the mortuary pottery from the Hopi ruin of this name might reveal a picture-writing similar to modern Tanoan decoration. We may yet find ruins of the settlements of the ancestors of the people of Hano on the Rio Grande, or trace resemblances in modern pottery designs back to that of their old homes.

If we require linguistic evidence to support legends in a theory of the late advent of this cult into Tusayan, we need only instance the word *Katcina*, common to both Keresan and Tanoan stocks. The

<sup>1</sup> A study of the pictography of the pottery of the Chaco ruins by a specialist familiar with the modern ritual of Jemez and Sia is much to be desired.

<sup>2</sup> No eastern pueblo has been more neglected by ethnologists than Sandia. There must be in this pueblo considerable lore connected with the early life in Tusayan.

Hopi have special names for some of these *Katcinas* indicating their origin from eastern pueblos; thus, *Sio* (Zuñi) *Katcina*, a well-known summer dance, and *Kawaika* (Keresan) *Katcinas*, which appear in the Hopi ceremony called Powamû. Clown priests at Sitcomovi are often called *Koyimse*, a word the resemblance of which to the Zuñi name of the same is evident. The name Calako is common to both Hopis and Zuñis. In fact, a considerable vocabulary of Keresan, Tanoan, and Zuñian names, applied by the Hopi to personations in their *Katcina* celebrations, add linguistic evidence that this cult is common to several pueblos, and point to the stocks from which the names were derived.

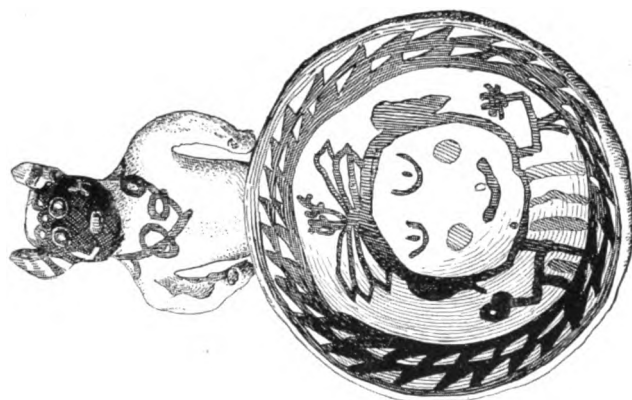
Picture-writing thus shows that this cult was lately added to the Hopi ritual, and while the exact date is not now known, legends declare that it was brought to Tusayan by colonists who arrived in the sixteenth or seventeenth centuries. To a second question, from whence came the *Katcina* cult when brought to Walpi, we have already indicated a more definite answer. The dwellings of the *Katcinas* are traditionally said to lie in the four cardinal points, — Kicuba in the north, Mt. Taylor in the east, Winima, near Saint Johns, in the south, and the San Francisco mountain in the west.<sup>1</sup> The place called Winima, not far from the town of Saint Johns, known to the Zuñis as a sacred place, is likewise regarded by them a home of the *Koko*, the Zuñi equivalent of the *Katcina*. As the traditions of both these pueblos centre on this place, it is not unlikely that at least some of the *Katcinas* were known to people who once lived in that neighborhood. This place is distinctively stated to be the home of Shalako by both Zuñis and the Hopi.

Having in the preceding pages placed before the reader the evidences that designs on modern pottery were of late introduction, and that they generally refer to a certain cult, I conclude that this cult was intrusive rather than autochthonous among the Hopi, and I am led to outline what I regard the essential primary elements of the Hopi religion in order to get a clearer notion of the relation of this added cult to those preëxisting.

#### THE HOPI RELIGION A COMPOSITE TOTEMISM.

The Hopi religion is largely totemism, and still preserves many survivals of primitive conditions of that form of worship. By totemism I mean the attitude of individuals and clans to their totems. The recognition of this relation of the man or his clan to their totems is, I believe, a well-nigh universal form of religion which, among the Hopi, has become highly developed into a complicated

<sup>1</sup> Whether this indicates the sources from which this worship was derived is, of course, an open question.



PAIAKYAMU



KOKLE KATCINA





system or composite clan totemism, with which has been incorporated certain elements borrowed from lower or higher foreign religious systems.<sup>1</sup>

"A totem," says Frazer, "is a class of material objects which a savage regards with superstitious respect, believing that there exists between him and every member of the class an intimate and altogether special relation. . . . As distinguished from a fetish, a totem is never an isolated individual, but always a class of objects."

Three kinds of totems are recognized by this author: (1) the clan totem, common to a whole clan, and passing by inheritance from generation to generation; (2) the sex totem, common either to all the males or to all the females of a tribe, to the exclusion in either case of the other sex; (3) the individual totem, belonging to a single individual and not passing to his descendants.

It is supposed by some authors that clan totemism has two aspects which, in certain advanced stages, are readily separated, but in earlier conditions are inseparable or blend into each other. Briefly told, the relation of the man to his totem is the religious, that of the man to other members of the clan the social side of totemism. There is every reason to suppose that formerly these two aspects were not differentiated, or that man's attitude towards the totem, and conduct towards other members of his clan, were much the same. This has led me to suppose that the attitude of man to ancestral totems is really the religious aspect of totemism, that of man to living members of his clan the social aspect of totemism, and that the two phases explain each other. In many primitive people they are interchangeable, but in the evolution of culture there is a well-marked divergence between them.

In studying the social and religious organization of the Hopi we recognize in totemism a foundation of the whole structure, and there is reason to suppose that the same is true of all the other pueblos in New Mexico. It is strange that, although totemism is so well marked among the Hopi, its importance among these Indians has been so often overlooked. In his general account of the geographical diffusion of totemism, Frazer neglects to refer to it among the pueblos,<sup>2</sup> although through Bourke's "Snake Dance" he was familiar with the names of several Moki clans, and constantly refers to Moki and other pueblo totems.

<sup>1</sup> The social and religious sides of totemism are inseparable, but when I refer to totemism it is more especially to the religious side.

<sup>2</sup> It is also remarkable that this author makes so scanty references to the existence of totemism in Central America or Mexico. I cannot explain this oversight, for to my mind the descriptions of the Spanish writers, the aboriginal monuments, codices, and decorations show that the ancient religions of Mexico and Central America were saturated with totemism.

Modern Hopi totemism is not, however, of a simple kind, but on account of the existence of many totems, due to the composite nature of the population, is highly modified. It is not difficult to prove, by means of legends, that certain pueblos now in ruins were peopled by a phratry composed of related clans, or even single families, recognizing totems which each person in that family regarded in a religious way. If religious organizations existed in those pueblos, each member in any one village belonged to the same phratry or clan, and the religious society was practically limited to the clan or made up of its members. When in course of time other clans, each with its distinctive totemism, joined the nucleus, what happened? By intermarriage, members of the added clan were brought into close relation with the totemism of the existing family, and priesthoods were no longer limited to the original clan. Thus a composite clan system arose, and one or more forms of totemism were united.

The members of such a society not only recognized in a religious relation their own clan totems, but also those of other families. The worship characteristic of the different clans thus brought in contact reacted on each other, and was in turn modified in a corresponding degree.

The present condition of the Hopi ritual is paralleled by that of Peru in early times, when the worship of countless minor huacas held sway, before an Inca sought to abolish the worship of many minor deities, and absorb it into a solar worship. It is needless to say that an autochthonous development of the Hopi religion has ceased. It had reached a form of sun worship, but the monotheistic system which is destined to supplant it is separated by thousands of years of development and brought in by an alien people. Left to itself, the Hopi ritual followed a line of growth parallel with that of Peru or Egypt,<sup>1</sup> but never advanced as high as either, although it was only a little lower than the former.

We find, in other words, that the religious clan totemism has expanded into cults directed by religious societies, the members of which are no longer restricted to the narrow bounds of clan kinship, and that a unification into sun and element worship has developed.

It is held that we have in this condition no longer a simple clan religious totemism, but a composite form made up of diverse totemisms which have mutually reacted upon each other. The tendency of this union is to obscure the original form of clan worship and to

<sup>1</sup> In the most ancient Egyptian cults each nome had its special god. A unification of these gods dates from the sixth dynasty. Vide "R. Pietschmann, *Ægypt. Fethdienst und Götterglaube*," *Zeit. f. Eth.* Bd. x. For tutelary gods in old Greek cities, see classical dictionaries.

modify its primitive character. Many and diverse agencies are involved in bringing about these results. Some of the forms of worship which were added to those already existing have themselves been derived from systems which have passed beyond simple clan totemism. In some particulars the modern ritual is a patchwork, which makes it more desirable to go back historically and study the early stages of each component. We have, in other words, a condition so complicated that the earlier condition from which it sprang is more or less masked.

It is well to examine influences which have obscured the essential element of the primary clan totemism.

Totemism as a religion is, as above stated, the relation of man individually or collectively to his totem. Certain acts in the life of the individual, pertaining essentially to kinship relations, may be contrasted with those pertaining to a collection of related individuals or so-called priesthoods. The choice of the individual totem and relations to it are religious for the same reason. My subject deals with clan totems, the first group mentioned by Frazer.

Individual relations to the clan totem are the simplest and probably the oldest. These, among others, include birth rites, initiation rites, and mortuary ceremonies. Simple ceremonies of this kind may be explained as primarily expressions of effort to identify the individual with the clan totem. The efforts of collections of individuals or religious societies to bring themselves into relations with the clan totems are primary elements of the ritual and have developed into the yearly calendar.

In the growth of the ritual, adaptation to environment has played a most conspicuous secondary part. The present Hopi ritual reflects the arid climate characteristics of northeastern Arizona, but there is no reason to suppose that the ancestors of those who now practise it always lived in the same environment that they now do. On the other hand, it is more than probable that, far back in the past, their surroundings were wholly different. Suppose, for instance, that these ancestors were hunters, or lived in a well-watered country, and were not dependent on agriculture. Whatever rites and ceremonials they then had would have far different objects from those now practised, for rain-making and growth of crops would not occupy any considerable place in the rites of fishermen or hunters. The totemism of a people passing from the hunter culture stage into the agricultural status in an arid climate would be profoundly modified by environment, and the object of their rites would change. The ancient totemism would be retained with changed meaning, and become highly specialized in the line of the new culture. Thus it is that there remain many ancient rites with a radically different

meaning from that which they once had. The ritual is not reconstructed *de novo*, as the purpose of the rites change, but preëxisting forms of zoötotemism, or other worship, are modified and made to do duty for the agriculturalist under the new conditions. We can recognize with difficulty the ancient forms in a few remaining survivals.

Totemism survives all the changes, for it is the psychic material out of which environment has built a form of ritual especially adapted to a people living an agricultural life in the arid sands of Arizona.

*Initiations.* — The *modus operandi* in initiations<sup>1</sup> shows in a marked manner the survival of a simple original clan totemism. Thus, in initiations into religious societies, a novice chooses a father or sponsor from among the members. The head of the novitiate is baptized by the oldest woman of the clan, and by this rite he ceremonially becomes a son or brother. This is a characteristic of clan totemism, and the act of initiation is supposed to strengthen the bond between novice and clan totem. The novice is taught the secrets of the particular society which holds the totem in its keeping. Sacerdotal membership is a survival of clan membership before the religious society had outgrown the family, and the novitiate is inducted into both in the same way.

The mode of addresses and responses of members of the same religious society in secret rites may be a survival of former limitation of members to the same clan. Among these terms may be mentioned "my younger brother," "my elder brother," "my father," "my son." Men using these terms are often of different clans, and a youth of nineteen may be addressed by a man of sixty as "my grandfather." I believe these terms can best be explained on the theory that the sacerdotal society was once limited to family relatives.

*Mortuary Ceremonies.* — A fundamental idea of the rites over the body of the dead is to make more intimate the connection of the clansman and his totem. This is especially the purport of their prayers at that time. The deceased by death becomes closer to the ancestral totemic beings than the living; therefore the burden of the mortuary prayer is a request to use this enlarged power to bring the rains and make the crops grow.<sup>2</sup>

<sup>1</sup> Into religious societies. The youth may at the same time become cognizant of his individual totem through vigils and fasts.

<sup>2</sup> If we believe that a totem is not a single but collective "object," — not an individual, but a "class," — death makes more intimate the relationship of the deceased with all ancestors of the same totem, and in the changed relation of the living to the dead we pass from the social to the religious sides of clan totemism.

This is certainly a secondary object of mortuary prayers, and can be ascribed to a changed environment. A people whose culture had not made their life dependent on the growth of corn, but who lived by hunting or fishing, would not urge the dead to send the rains to water their land.

*Hopi Clan Totemism masked by Environment.* — Totemism, a universal characteristic of religion in its early stages, has been modified by environment. Among the pueblos, their arid surroundings and the agricultural status has modified their totemism along the line of rain-making and growth of corn. Among the hunters, another environment has developed totemism along different lines, and so widely have these lines diverged that the results are widely different. The substratum of both is, however, a totemism of almost identical character among most races of men. Totemism thus originates as a psychic phenomenon; its modifications are due to climatic or other environment conditions.

*Relation of Clan Priests and Religious Societies.* — When the population of a pueblo was limited to a clan or closely related kinsmen, the participants in the existing rites which made their cult were obviously members of the clan. This condition probably existed in many pueblos, now ruins, in the neighborhood of the Little Colorado, or in old Walpi when inhabited by only one family. But as Walpi grew in size and the population was enlarged by the addition of several clans, the ritual came to be celebrated by religious societies, membership in which was not limited to any one family. It is manifestly important to understand the relationship of the modern society of priests to that limited to one clan, whether the former was evolved from the latter or originated independently. Mr. Frazer has, I believe, recognized the true relation, which he states as follows: "However, in the Snake Band of the Moquis we have an instance of a kinship group expanding by natural growth into a religious association, and this is probably not an isolated case."

It has been stated by good authorities that the modern organization of religious societies among pueblos is wholly independent of the clan, which is undoubtedly true of some of the societies among the Hopi as well. Although each religious society contains men and women of many clans, the fact remains that the chiefs of any society generally come from the family of the same name as the society and hold hereditary positions. It seems to me that these apparently divergent views are in strict harmony, and that the modern Hopi religious society is in most instances simply an expanded kinship group.

It has been suggested that some of these religious societies origi-

nated from individual totems, which is not impossible, but clan totems may have had the same origin, and there is nothing in this belief to prevent one recognizing the clan totem as an intermediate stage in development. The "individual totem," says Frazer, "begins and ends with the individual man, and is not, like the clan totem, transmitted by inheritance." . . . The "individual totem," he says, "in America, is usually the first animal of which a youth dreams during the long and generally solitary fasts which American Indians observe at puberty." This individual totem, which at times may grade into the clan, is ordinarily held to be distinct; the individual inheriting his clan totem, but obtaining his peculiar totem by ecstatic experience. As it is the clan totem which is hereditary, it would appear that, among the Hopi, standing in a religious society came through that line rather than the other.

In an analysis of the personelle of the different religious societies at Walpi, I find none of them which do not include, among its membership, representatives of most of the prominent Walpi families; but in most instances the foremost priests, and especially the chief, belong to certain clans, and hold their position in the religious society by descent in that family. Moreover, the fetishes or society badges and altar paraphernalia are said to have been introduced into Walpi by ancestors of the same family, members of which are now recognized as the chiefs in the celebration of the rites.

These facts tell in favor of the conclusion that Hopi celebrations are composite, and formed of several family rites brought to Walpi as successive families joined the original settlements, and that, if we wish to trace back to its origin the present ritual, we come in no short time historically to a number of component family religions remotely connected with each other. There is no reason to suppose that these components are *membra disjecta* of any one system of worship, but rather the survivals of several independent cults peculiar to different families, among which they have originated, following parallel laws of development.

*Influence of one Clan Totemism on another.*—The influences of one family totemism on others of a cluster are important, and the longer clans have been associated the greater this influence. Thus the modification of the Flute by the Snake ceremonies is shown by many common rites. In the Winter Solstice Ceremony several rites have been consolidated, masking in a way the simple Sun-serpent worship of the ancient ceremony of the Patki clans at that time. When the social kinship becomes closest, the tendency to interchange rites is most evident. While most conservative in the retention of rites, an increase in their complexity<sup>1</sup> is going on con-

<sup>1</sup> Many instances might be mentioned of rites purchased by one tribe from its

tinually. The limitation of the religious society to the clan which introduced it is least marked in warrior societies, as would naturally be the case on account of their sociologic relationship.

*Warrior Societies.* — In a community like Walpi, composed of many families, we should expect in warrior societies less signs of limitation to any one clan. From the very nature of these societies, consolidation would result for protection of the whole population, but even in them we detect traces of their former limitations to clans. Thus the Warrior Society called the *Kwakwantu* is distinctly a fraternity of the Patki clans, and legends declare the warrior *Kalektaka*, corresponding with the Bow Priests of eastern pueblos, to have been introduced in late time by colonists from Zuñi or the Rio Grande villages. Each clan, before it joined the original nucleus at Walpi, had its warrior chief and society, which, after union, in times of attack from foreign foes, would join warrior societies of other clans, and later merge into the strongest. Thus in warrior societies we find that the limitation to any single clan has almost disappeared; but elsewhere it is different, and those ethnologists who deny all connection between the clan and religious society, among the pueblos, may have been led astray by studies of the present condition, without due regard to the past, or may have limited their studies to warrior societies.

The belief that there is no restriction in the present roll of membership of a religious society to any one clan, or that the members of a society are now not limited to a certain clan, presents no valid objection to the theory of a former limitation, which is practically what is now found in some cases at Walpi. But it is possible that there may be a difference in this regard in the personelle of religious societies in tribes having the matriarchal and patriarchal systems of descent. Thus, according to Miss Fletcher, "among the Omahas the membership in religious societies came from every kinship group in the tribe; blood relationship was ignored, the body of union being a common right in a common vision, and the simplest form of social action was in the religious societies whose structure was based upon the grouping together of men who had received similar visions." While among the Hopi warrior societies there is something akin to this condition among the Omahas, in the majority of religious societies the clan is important in the determination of the personelle of the religious society.<sup>1</sup> The clan among the Hopi

neighbor. These commercial transactions are sometimes attempted without success. Thus several years ago the Zuñis tried to purchase the Snake ceremony from the Walpi priests, and although many sheep, horses, etc., were offered, the Walpians would not sell.

<sup>1</sup> The chiefs and most important members become so by descent in the female line, — the Snake chief from Snake family, etc.

is determined by descent on the mother's side ; thus the majority of the Snake priests belong to the Snake family.

*Hopi Clan Totems Anthropomorphic.* — It is a common belief in the lower grades of totemism that members of the clan are descended from the totem after which it is named. Where the totems are animals, the descent is often said to be from animals and the ancestral clan parent is zoöomorphic ; but in most instances the clan totem ancestor is regarded anthropomorphic as well as zoöomorphic. It is instructive to note that among those clans which claim to have been descended from an animal whose name they bear, there are constant references in their legends to the metamorphosis of these zoöomorphic parents into men and women. I think it could hardly be said that the members of the Snake clan worship reptiles, but regard them as of the same kinship as themselves, and therefore will not harm them. Their worship seems rather directed to ancestors of the same clan as themselves, and especially the parents of the clan. A belief in the metamorphosis of the dead into reptiles is probable. The clan ancestress is a mythic human-animal being called the Snake woman. When the totems are inanimate, as sun, water, lightning, corn, the clan totem ancestors are likewise anthropomorphic, and their worship the central idea of the cultus.

*Anthropomorphic Totems Ancestors.*<sup>1</sup> — These anthropomorphic totems are, as is generally the case, personated by ancestral beings. The members of the clan were originally thought to have descended from its totem, and as long as the society was limited to the family this descent was regarded as natural ; but when the society outgrew the family, we pass from natural to sacerdotal kinship. Ancestor worship and totemism of the society do not part company in this change. As the society and its membership is taken from different clans, the family worship of the original clan remains the central part of the worship.

*Hopi Clan Totems Dualistic.* — We have seen that the Hopi ancestral clan totem, even when zoöomorphic, is regarded as also anthropomorphic. It is likewise dualistic ; the ancestral personages, part human, part beast, are dual, male and female. Each religious society has a cultus hero "father totem" and "mother totem," which are worshipped.

<sup>1</sup> I am aware that many ethnologists may not accept my extension of the word "totem" to include the anthropomorphic conception. The idea of descent from a bear, snake, badger, etc., totem is almost universal, and the endowment of that totem with a partially human form is prevalent even in the lowest stages of totemism. While the original meaning of the term among some races may be less elastic, I find the broader extension here adopted most convenient in the absence of a definite nomenclature.



It is but a step in development to pass from dualistic anthropomorphic associated clan totems into a higher stage, or the worship of those more prominent or common to all the associated families. The inevitable tendency of the union of a number of clans, each observing its own worship, would be to consolidate and endow certain gods common to all other forms of totemism with greater powers. Especially would this result when the barrier restricting membership to families was broken down and persons from other clans were admitted into priesthoods. Nature power totems would thus naturally absorb or replace beast or plant totems.

In the development of religious conceptions and practices man, says Payne, "ultimately advances from waste to economy. . . . As the dependence on agriculture becomes more and more absolute, the development of religion and religious ceremonies become more and more marked. . . . Experience teaches man that the return which the earth yields to his labors is precarious; and when his crop fails he explains it by supposing that he has neglected some among the powers who are able to influence the results of his labors." Thus it is that new gods propitious to agriculture are borrowed from neighbors, and those in his own system concerned with growth exalted. Both of these tendencies mask the original form of clan totemism. It is but natural that with an agricultural people nature power totems should ever be in the ascendancy over beast totems, and in passing into an agricultural condition man modifies a pre-existing beast-god worship to suit his new needs.

*Modern Survival of the Ancient Worship of Component Clans.* —

It is instructive to examine the probable condition of clan totemism before the amalgamation of the component families, in order to comprehend its modified character in the present religion at Walpi. What, for instance, was the nature of the clan totem rites of the Snake people before other families found it, or what was the character of the worship of the Water-House people while they lived in the now ruined pueblos near Winslow, Arizona, seventy miles south of Walpi? In other words, to analyze the present composite ritual of Walpi, it is desirable to know something of that of the components. We have legends to guide us in this investigation which must be taken in connection with those survivals of clan totemism which remain in the modern ritual. As an examination of the peculiarities of those ceremonials which each family claim that its ancestors brought to Walpi would be a great aid to our investigations, I have chosen those of some of the more important families for this line of study.

It may thus appear that many causes have been at work to obscure the original character of the clan totemism which consti-

tuted the original form of worship, while yet the component clans lived isolated from each other. Still there are many survivals of this ancient worship, and the next step in our discussion is to try to determine the probable worship of each family before it joined the others. This is an intricate task, and one of highly theoretical character.<sup>1</sup> It involves the determination of the probable nature of the religion of at least four chief and numerous subordinate clans. The latter we can hardly hope to consider, but we may attempt to sketch general outlines of the totemism of the four main families, the Snake, Flute, Patki, and those clans which brought the *Katcina* cult.

*Snake Family.* — The ceremonies of the Snake and Antelope priesthoods are particularly instructive in this study from the fact that the Snake family, if not the oldest in Walpi, is the most ancient of those whose rites have come down to our time.

In considering this subject we must discriminate between the worship of the Great Plumed Snake, which was brought to Walpi by another family, the Patki, and the original clan worship of the Snake people.

The Snake Dance is one of the best examples which could be mentioned of a survival of clan totemism of a primitive character, showing the influence of environment in modification. Its present object is rain and abundant corn, the element of primitive worship which it shares<sup>2</sup> with all other Hopi ceremonies; its totem is the reptile which no other family, save the Snake, regard in that light. The Snake Dance shows a composition of two zoötotemisms, that of the Snake and Antelope, and the features in common may be interpreted as due to long association of these two families.

There are two surviving ceremonies of the religion of the ancient Snake family still observed in the ritual at Walpi. One of these is the well-known Snake Dance, which occurs in August every odd year; and the other the simple meeting of the Antelope and Snake chiefs in midwinter, generally in January of the same years in which the Snake Dance is performed.

The present condition of the Snake totem worship is a highly modified one. A continuous residence in an arid environment in the agricultural status has modified this zoötotemism into a complicated form of rain and growth ceremonies. While many survivals

<sup>1</sup> I cherish the hope that in much the same way in which we can associate the modern picture-writing with the *Katcina* cult, and use it in studies of the growth of the Hopi ritual, some day we may be able to distinguish the pictography of other Tusayan cults, as the Patki and Snake families. This can be done by the coöperation of legends and archæology. The picture-writing found in a ruin peopled, according to legends, exclusively by Patki clans, must by necessity be made up of Patki symbolism.

<sup>2</sup> Evidently due to environment.

of a former condition still exist in the rites of Snake priests, change of culture and contact with agricultural clans has radically modified the intent of the ancient ceremonies, although their outward forms are still preserved.

The dualistic, ancestral, anthropomorphic parent totems of the Snake Society are the Snake Hero and Snake Maid, whose personifications in the worship of this society have been described elsewhere.

*Horn Family.* — The most important survival in the present Hopi ritual of the rites and ceremonials of the Ala or Horn gentes is called the *Lelentū* or Flute Festival, which is so closely related to the Snake Dance that I have been led to believe that both are survivals of an ancient ritual in use when two groups of clans made up the whole population. Theoretically I suppose, as tradition records, that the Snake and Horn or Flute families lived together, and that they separated from their ancient association, but after many wanderings reunited at Walpi, as dramatized in the way elsewhere described.<sup>1</sup> Descendants of some of the Horn people, who cast their lot with the Snake clans when the ancient separation took place, form the Antelope priesthood, one of the two societies which observe the present Snake Dance.

As with the Snake clans, there are two surviving ceremonies of the Flute clans still practised in Walpi. One of these is that mentioned above, the great Flute observance, which occurs on even years; and the other a simple meeting of the chiefs, which takes place in January of the same years.

The Walpi Flute ceremony presents an instructive example of a decadent rite. One of two ancient sections of the Flute Society has wholly disappeared at Walpi, and with it has vanished important rites which are still kept up in other Tusayan pueblos.

The dualistic anthropomorphic ancestors of the Flute clans are the Flute Hero and the Flute Maid represented on the Flute altars by effigies, and in the public dance by a boy and two girls.

*Patki or Water-House Family.* — How long the Snake, Horn, and possibly some other less conspicuous clans lived together on the ancient site of Walpi, and observed their characteristic cultus, before they were joined by the Patki clans, I do not know; but with the advent of these clans, which came from the far south, several strange gods and many unusual rites and ceremonials were

<sup>1</sup> The similarities of the Snake and Flute totemism may of course be explained by mutual interaction after the clans to which they are peculiar came together, or, as shown in a previous article, before they separated. The dramatization of their reunion, biennially observed at Walpi in the Flute observance, would favor the latter interpretation.

introduced. The most important additions were new forms of worship of the Sun, the Great Plumed Snake, and Kwataka, the eagle of the sky. The original clan totem of the Snake priesthood was an animal; that of the Patki and kindred clans, an anthropomorphism, in which the clan totems were the sun, rain, lightning, and other inanimate powers. The Patki and related societies thus brought to Walpi a higher form of worship than that preëxisting. This is shown both in the higher totems which they recognized and in the character of the worship. Up to the advent of this family, beast-god worship had been prominent; a dominant factor in the religion of the Patki people was a form of Solar and Plumed Snake worship.<sup>1</sup>

There still exist four great ceremonials which contain many survivals of the original ritual of the Patki people. These occur near the solstices and equinoxes, and are called by the following names: Summer Solstice, Tawapaholauni; Winter Solstice, Soyaluña; Spring Equinox, Palülükonti; Autumn Equinox, Lalakonti.

Of these, the first three are preëminently solar rites. In the second and third we find elements introduced by the *Katcinas* which originally did not exist in the worship of the Patki people. They also contain great serpent rites, as elsewhere described.

Much of the New Fire ceremony celebrated in November is also due to clans which came from the same southern country as the Water-House people, and the same Warrior societies participate in the two rites. I am, however, not wholly sure in regard to the source of this interesting ceremony.

The contribution of the Patki clans greatly enlarged the ceremonial calendar, and at the present day four important rites are under its control,<sup>2</sup> while there are but two great ceremonies which are survivals of the Snake clans, and the same number of the Horn people.

A parallel worship of dualistic, anthropomorphic totem ancestors, similar to that in the Snake and Flute families, exists also in the Water-House or Patki clan worship. They are called Kwataka, the Eagle Man, and the Soyaluña Maid. In dramatic personations of the latter the same<sup>3</sup> facial decoration and other symbolism are used in ceremonies of the Snake, Flute, and Soyaluña.

<sup>1</sup> Certain forms of beast-god worship were brought to Walpi by this contingent.

<sup>2</sup> Such an important ceremony, for instance, as the Winter Solstice contains, as I have shown, elements taken from several sources: it is a "synchronous meeting" of many societies from several clans, a composite rite, but the main characters and the most distinctive survival in it is the Sun-serpent worship introduced by the Patki people who control the rites.

<sup>3</sup> Which I interpret as due to contact of the totemism of the three families.

*Families from Eastern Pueblos.* — The contribution of these families to the ritual was the important *Katcina* cult, which has now reached a great development, with a ritual extending over half the ceremonial year. This cult has been an ever-growing one in its influence, and new increments have been added even in the last generation.<sup>1</sup> Tusayan has been the asylum of many people from the Rio Grande since 1680, and these colonists have added several new forms of *Katcina* worship. Some of these were derived from Zúñi, others from Jemez, Acoma, and Sia. From a cult once unknown at Walpi it has now come to be all-important, modifying all others.

There have been sporadic contributions to the Hopi ritual which have not been brought by any particular family. One of the best illustrations of these is the Mamzrauti, introduced from Awatobi when that village was destroyed.<sup>2</sup> These ceremonies were probably very complicated when they were added to the ritual, and it is impossible to trace their development in their native pueblos.

The Hopi ritual continually added to in these ways has grown to a condition in which one of the last additions, viz., the *Katcina* cult, has become a dominant one. The other cults are still practised with vigor, but are simply survivals and have long ceased to grow. *Katcina* elements have modified these, and they would probably, in course of time, become extinct, or would be replaced by new forms of *Katcinas*, were it not that colonists have now practically ceased to bring these new increments. Under the present influences of contact with white men aboriginal ceremonials will gradually disappear. The spectacular *Katcina* dances will probably survive longer than any other, and a Snake Dance will no doubt attract visitors across the desert for years to come. As an object of scientific study, and as affording data for the determination of the laws of growth of a native American religion, the Hopi ritual henceforth presents decadence rather than growth. The effect of Christian influence on the future ritual of the Hopi people is outside the scope of this article.

#### SUMMARY.

As far as can be sketched from material at hand, the growth of the Hopi ritual has been somewhat as follows: The earliest cult was that of the Snake family, a form of zoötotomism, the most important surviving ceremony of which is the famous Snake Dance.

<sup>1</sup> The so-called Sio-Calako, or Zúñi Shalako.

<sup>2</sup> The date when Mamzrauti was added to the Tusayan ritual is known through legendary and historical data. It was at the close of 1700. Owaküiti, which was introduced about the same time, is extinct at Walpi.

The first addition to this was the contribution of the Horn family, whose important survival in modern times is the Flute observance.

The Water-House or Cloud people added a solar and rain-cloud totemism, with equinoctial and solstitial ceremonies and the worship of a Plumed Serpent.

Several clans, mostly from the East, introduced a composite cult, in which zoötotemism and nature element worship are combined and divinized ancestors represented by characteristic masked personifications called *Katcinas*.

There were other additions from conquered pueblos, as Sikyatki and Awatobi, and still others, the origin of which I am ignorant. The growth has been a development by addition of new and an evolution and modification of existing elements. Every incoming family has added its peculiar rites, while neighboring pueblos which have been conquered have contributed their quota, making a complex ritual unexcelled in any tribe still living in the United States.

The totemism of component families has taken the form of elaborate monthly ceremonies, the participants in which are no longer limited to the clan by which the ceremony was introduced. Totem worship in each has become the worship of anthropomorphic parents, male and female, a reverence which amounts to worship of the souls of the dead; of beasts or animals as sharing in part a supernatural element possibly due to metempsychosis, and of the great elements foreign to simple totemism.

*J. Walter Fewkes.*

X

## INDIAN CORN STORIES AND CUSTOMS.

THE origin of Indian corn or maize has been a subject of study with many men; the Indian disposed of it very simply. According to Roger Williams's story in 1643, "the crowe brought them at first an Indian graine of corne in one eare, and an Indian or French beane in another, from the great God Kautántowit's field in the southwest, from whence, they hold, come all their corne and beanes."

Van der Donck, in 1656, wrote that "they say that their corn and beans were received from the southern Indians, who received their seed from a people who resided still farther south." Other traditions, simple or fantastic, are to the same purpose. They often linked these two together, as will appear in a farther quotation, as well as in a pretty story to be related, which I had from the Onondagas. The native beans were of various forms and colors. Van der Donck said: "They have a peculiar way of planting them, which our people have learned to practice: when the Turkish wheat, or, as it is called, maize, is half a foot above the ground, they plant the beans around it, and let them grow together. The coarse stalk serves as a bean-prop, and the beans run upon it."

Among the Iroquois they, with the pumpkin, are known as Our Life, or Our Supporters, collectively, and Morgan gives the Seneca word for this as De-o-há-ko. The Onondagas call them Tune-hā-kwe (Those we live on), and they are the special gift of Hawenneyu, having a proper place in their thanksgiving feasts. Morgan also mentions a story that corn was originally of easy culture, abundant yield, and rich in oil. The envious Evil Spirit cast a blight upon it, and the yield became small and poor. This may be a reminiscence of the time when the Iroquois lived farther west and south. In Canassatego's story, the Great Spirit gives corn to the Mohawks, squashes to the Onondagas, and beans to the Senecas, thus dividing the three among the three Elder Brothers. The others have less important gifts. In Clark's story of Hiawatha, none of the three are mentioned in this way, but the Senecas are commended for their skill in raising corn and beans. Their crops of these were large indeed.

As has been said, corn was raised on a large hill, on which beans and squashes, or pumpkins, were planted later. The bean clung closely to the corn, while the pumpkin vine rambled over the field. On this fact is founded the Onondaga story which I one day received, and in this the three do not appear as sisters; indeed, one is a young man, while no relationship appears between the other two. The

foliage and flowers represent their dresses, and habits of life are simply brought out. The story used to be told by Joseph Lyon, or Ka-nō-wah-yén-ton, "See the backs of prostrate people."

A fine young man lived on a small hill, and being there alone he wished to marry. He had flowing robes, and wore long and nodding plumes, so that he was very beautiful to behold. Every morning and evening he came out of his quiet house, and three times he sang, "Che hen, Che hen. Sone ke kwah no wah ho ten ah you ke neah. Say it, Say it. Some one I will marry;" and he thought he cared not at all who it might be. For a long time he kept this up, every morning and night, and still he was a lonesome young man.

At last a tall young woman came, with long hair neatly braided behind, as is the Indian style. Her beads shone like drops of dew, and her flowing green mantle was adorned with large golden bells. The young man ceased to sing, and she said, "I am the one for whom you have been looking so long, and I am come to marry you." But he looked at her and said, "No! you are not the one. You wander so much from home, and run over the ground so fast, that I cannot keep by your side. I cannot have you." So the pumpkin maiden went away, and the young man was still alone, but kept on singing morning and night, hoping his bride would come.

One day there appeared a slender young woman, of graceful form and fair of face. Her beautiful mantle was spotted here and there with lovely clusters of flowers, and groups of bangles hung upon it. She heard the song and drew near the singer. Then she said she could love dearly one so manly, and would marry him if he would love her in turn. The song ceased; he looked at her and was pleased, and said she was just the one he wished, and for whom he had waited so long. They met with a loving embrace, and ever since the slender bean twines closely around the corn, he supporting her and she cherishing him. Perhaps it might be added that they are not divided in death, for beans make a part of Indian corn bread.

Of course the culture of corn has changed. The shell hoes of the New England Indians, the wooden hoes of the Mohawk, have disappeared, but the antique pestle and mortar often maintain their ground. The Onondagas say that only in this way can they get good corn-meal. In the Jesuit Relation of 1635 is a curious French testimony to this. The missionaries had a hand mill, a great novelty to the Hurons. They said: "There has not come a person who has not wished to turn the mill, yet we ourselves have not used it much, inasmuch as we have seen by experience that our sagamitès are better, having been pounded in the wooden mortars of the savages, than ground in the mill. I believe that the cause is that the mill makes the meal too fine."



A large part of the Onondaga Indian corn is still braided and hung in festoons about the house to dry. One day I saw an old squaw walking between the rows of corn with a basket on her back. As she went on she plucked the corn on either side, alternately throwing it over each shoulder into the basket. Corn-husk mats, bottles, etc., are yet made, and I have had from the Onondagas several corn-husk dolls. The green-corn dance is now the most noted feast of the year. A grain of corn summons guests to a dead feast, and it has other uses.

The Western tradition of the origin of maize, as given by Schoolcraft, differs from any Eastern stories, and in fact there are but few of the latter. I have given the only one I have heard in New York, and the one related by Mrs. E. A. Smith is but a variant of an European tale. Schoolcraft's story is evidently aboriginal, and his account of corn customs is of great interest. He says that the Ottawas had their name from their custom of trading in corn. In the Relation of 1670, however, it is said that the name of Ottawa was then commonly given to the Upper Algonquins, because, out of more than thirty nations of these, the real Ottawas were the first to come to the French settlements to trade. In 1665 they were described as more traders than soldiers, and they were the people called *Cheveux-Relevez* by Champlain, from the way in which they wore their hair. It does not appear that corn was a prominent article with them.

The story, as related by Nabunwa to George Johnston, is made modern in date, being placed after the expulsion of the Ottawas by the Iroquois—a curious feature. The great magician called Massaweinini, or the Living Statue, remained on the Manitoulin Islands after his friends had left. While hunting one day, he came suddenly to a wide prairie, across which he proceeded. There he met a small man, wearing a red feather on his head, and they smoked together. A wrestling match followed, with doubtful fortunes, but at last the small man was thrown. As directed, the victor cried out, "I have thrown you; *wa ge me na*;" and his opponent at once disappeared. In his place there lay on the ground a crooked ear of *mondamin*, or Indian corn, with a red hairy tassel at the top. A voice was heard, directing him to strip the body and throw the fragments all around. The spine, which gave these parts support, was also to be broken up and scattered near the edge of the wood. In one moon he was to return. This he did, and found the plain filled with growing corn. From the broken cob grew luxuriant pumpkin vines. At the end of summer he was on the wrestling ground again, where the corn was in full ear and the pumpkins of great size. Of these he gathered a good store, and

the voice was heard again: "Masswaweinini, you have conquered me, and thus saved your own life. Victory has crowned your efforts, and now my body shall forever nourish the human race." Thus came the gift of corn and pumpkins, and the gift of wampum followed closely, brought about by the good fairies of that enchanted land.

Some customs related by Schoolcraft are worthy of note. An old Odjibwa custom was to have the wife, some dark night, divest herself of clothing, and drag her principal garment around the corn-field. This was a safeguard against pests, and insured an abundant crop. If a young woman found a red ear in husking, this was typical of a brave lover, and a fit present for some young warrior. If it was crooked and tapered to a point, it was the symbol of an old man thievishly entering the field. Every one laughed and shouted "*Wa ge min!*"

I once attended the Onondaga planting feast, but it had no very remarkable features. After the religious exercises of the morning the young men sallied forth to secure what small game they could for the banquet. The green-corn feast is one of the most important of all, formerly lasting four days, when large quantities of corn, beans, and squashes were consumed. It has now degenerated into a public show, as the warm summer time brings many curious visitors. In connection with this, Mr. Morgan mentions a Seneca legend, relating how "the corn plant sprang from the bosom of the mother of the Great Spirit after her burial." I have not met with this, nor do I recall any mention of such a mother.

While this paper is intended to treat of maize in but a limited way, there may be quoted a few early references to it. The Relation of 1633 says, in speaking of the Lower Algonquins: "I will say here that the savages like sagamité very much; the word sagamiteou in their language signifies properly water, or warm thin broth: now they extend its significance to every kind of soup, of pap, and such things. The sagamité, which they love much, is made of the flour of Indian corn." Sagard gave good descriptions of the uses and preservation of Indian corn in Canada, but said nothing of its legendary origin. Other early writers are in substantial agreement, telling of its culture, and the care taken in storing it in caches and bark boxes. When charred, it would keep long uninjured, and preserve its form for hundreds of years, as I have seen.

Incidentally Clark mentions that Hiawatha taught the Iroquois how to cultivate corn and beans, which they had not before done. Again, a date of three centuries past is too recent, as it was found almost everywhere long before that time, the early stone pestles antedating the Iroquois occupation of New York.

As the spirits of the dead were but shades and of little strength, the Onondagas assigned them a peculiar food. Maize and other substantial provisions well prepared were given them at the dead feasts, but popular opinion assigned them two species of Dicentra, the squirrel corn and Dutchman's breeches, as ghost or spirit corn. The Algonquins of Canada believed in a less pleasant food.

I have alluded to an Iroquois story obtained by the late Mrs. E. A. Smith, the origin of which seems European. The old uncle picked up an ear of corn, but did not eat it, and the young nephew was surprised. He watched the old man while seeming asleep, and saw him take a small kettle out of a hole and put a little corn in it. With a magic wand he tapped the kettle until it became big; then he ate some corn, and made the kettle small again. Next day the boy tried it while his uncle was away, but the kettle grew continually larger, and he could not stop it. His uncle was angry, as they would be able to get no more corn, but the boy said he knew where it grew, and would secure some more. So he goes to the witches' lake, with the customary safeguards and perils, passes the guards, obtains the corn, is pursued by the witches, and reaches home in safety. The general features will be found in the folk-lore of other lands, and among the Indians of the West. The truth is, that some of our old tales have been adopted and conformed to Indian ideas. On the other hand, we are sometimes delighted to find a story essentially what it was three centuries ago. Among these, Mr. Schoolcraft relates the story of the boy who caught the sun in a snare, much as it appeared in the Jesuit Relation of 1637, but without the important prefix of a kind of Jack and the Beanstalk story found in that Relation.

The parents of a child had been killed by a bear and a great hare, and the infant was adopted by a woman who called him her little brother, and gave him the name of Tchakabech. He always remained a child in size, but had prodigious strength. Trees served for arrows for his bow, and he killed the bear and hare which had destroyed his parents. Then he desired to do something more.

"In short, this Tchakabech, wishing to go to heaven, mounted upon a tree; being almost at the top, he blew against this tree, which rose and increased at the blowing of this little dwarf; the higher he mounted the more he blew, and the more the tree kept rising and increasing, so that he arrived at last at the sky, where he found the most beautiful country in the world. Everything there was delightful; the earth was excellent and the trees beautiful. Having well observed everything, he came to bring back the news of all this to his sister, in order to induce her to ascend to the sky and remain there forever. He then descends by this tree, erecting in

its branches cabins at certain distances, where he might lodge his sister in mounting again. His sister at first opposed him, but he represented the beauty of that country so forcibly to her that she resolved to surmount the difficulty of the way. She takes with her a little nephew of hers and climbs upon this tree, Tchakabech following, for the purpose of catching them if they fell. At each resting-place they always found their cabin made, which comforted them much. At last they arrived at the sky, and, in order that no one should follow them, this child broke off the end of the tree quite low down, so that no one could reach from there to heaven.

"After having sufficiently admired the country, Tchakabech went away to stretch some bow-strings, or, as others call them, snares, hoping possibly to take some animal. The night departing while he was going to see to his snares, he saw them all on fire, and did not dare to approach. He returns to his sister and says to her: 'My sister, I do not know what there is in my snares; I see only a great fire, which I do not dare to approach.' His sister, suspecting what it was, says to him: 'Ah, my brother, what a misfortune! Surely you must have taken the Sun in the snare. Go quickly to set him free. Perhaps, walking in the night, he has thrown himself into it without thinking.' Tchakabech returned, much astonished, and, having well considered, found that in truth he had taken the Sun in a snare. He tried to free him, but did not dare to approach. By chance he met a little mouse, blew it, and made it become so great that he used it to slacken his snares and set the Sun free, who, finding himself at liberty, continued his course as usual. While he was caught in these snares, the day failed here upon the earth below."

In this Odjibwa story, as related by Schoolcraft, the boy catches the sun intentionally, and the account of its release is more elaborate. Among the Hurons and Iroquois the sun is personified, and is usually beneficent, though not always so.

Both these nations held that the soul does not immediately leave the body after death. In the Relation of 1636 we are told that in the Huron country it walks before, when the body is carried to the tomb, and remains in the cemetery until the feast of the dead. By night it goes among the cabins, taking its part in feasts and eating of that which remains in the kettles. At the feast of the dead the souls leave the cemeteries, and some think they become turtle-doves. Most of the Hurons, however, thought they went away in troops to the land of souls, arrayed in the presents made at the feast. The old men and children were too feeble to go so far, and remained in the country. "They sow some grain in its season, and make use of the fields which the living have abandoned. If any village is

burned, which often happens in this country, they take care to pick up the roasted corn from the midst of the conflagration, and make it a part of their provisions." A young man, who went to the land of souls to bring his sister back, saw her apparition daily for the three months he spent on the way. She came to him "with a dish of meal cooked in water, according to the fashion of the country, which she gave him, and disappeared just as he wished to put his hand upon her and stop her." Other kinds of spirit food there were, and among them a marvelous flower.

In his "Study of Siouan Cults," our lamented friend, the Rev. James O. Dorsey, spoke of customs hereditary in families because of early dreams. Fire Chief had a tent decorated with cornstalks, because he was a chief, but knew no further reason. In his clan, part ate no small birds; but they also feared to eat the first ears of corn, lest the small birds, and especially blackbirds, should devour the rest of the crop. In his "Omaha Sociology" he describes the preparation of calumets and their disposition. Among other things, two sticks near the pipes were connected by a sacred ear of corn. "It must be a perfect ear; the grains must not be rough or shriveled. If grains are wanting on one row or side, the ear is rejected. All the people eat the corn, so it is regarded as a mother." The sticks are colored, and while the lower part of the ear is white, the upper is painted green. After feasts and songs the calumet dance follows.

The Hanga clan regulates corn-planting. Corn is a mother, and the buffalo is a grandfather, and in the Osage tale corn was the gift of four buffalo bulls. In the harvest, one of the keepers of the sacred tents selects a number of perfect red ears, and lays them by for the spring planting. In the spring a Hanga crier is sent through the village announcing the planting time, and carrying the sacred corn. This has been shelled, and two or three grains are given to each household to be mixed with the ordinary seed. Then all may plant, but some of the people never eat red corn. It is prepared for food much as in the East.

In his "Osage Traditions" we have the origin of corn. The people came from the lower world and took different roads, having many adventures. Four buffalo bulls came near. The first one rolled, and, as he arose, "an ear of red corn and a red pumpkin fell from his left hind leg." A young man was told to pick them up, and his elder brother said, "These will be good for the children to eat. Their limbs will stretch and increase in strength." The second bull rolled, and as he came to his feet "an ear of spotted corn and a spotted pumpkin dropped from his left hind leg." These were approved. From the third bull came dark corn and a dark pumpkin, and from the fourth these were white.

Agriculture naturally affected the religious customs of those aboriginal nations which practised it to any great extent, and they had feasts and rites proportioned to its importance. This plainly appears among the Iroquois, but those of the far West had their own significant observances. In the more elaborate ceremonies shelled corn and that in the ear have a prominent place, while the sacred meal is also conspicuous. Few legends are related of these, however, and attempts at personification are rarely made. Those of the Iroquois are the most poetic, although Longfellow made good use of the Odjibwa tale. It is embalmed in his story of Hiawatha, and will long survive.

In Colonel Mallery's story of the Pipe Maiden, corn is still a gift, but of a peculiar kind. The girl is the white Buffalo Cow, bringing with the pipe four grains of corn of different colors. This came from the milk which fell from her udder. The snakes about her waist and ankles were the leaves of the plant. The Indians were taught to call her grandmother, and corn and buffalo meat became their food. There are other stories where the grain appears as a gift or an early possession, but with no very remarkable features.

Mr. J. W. Fewkes, in his paper on "Tusayan Snake Ceremonies," identifies the Snake Maid with the Corn Maid, with many interesting particulars. White Corn, one of seven brothers named after corn of different colors, marries one of the Snake people, and her prayers for rain are efficacious. A Flute youth marries a Corn maiden. He connects the Antelope dance also with corn celebrations, and concludes that ophiolatry has little to do with the noted Snake dance, but that it "has two main purposes, the making of rain and the growth of corn." His interesting facts and reasoning cannot be given now.

The instances of ancient Mexican superstitions, given by Zelia Nuttall from Sahagun, are of interest. Scattered corn must be picked up, or it would complain to God. It must be breathed upon before cooking, that it might not dread the heat. After the birth of a child corn cobs must not be burned, lest the face of the child should be pitted like them. There are other fancies of varying kinds, but these will suffice.

*W. M. Beauchamp.*

RYHMES OF KOREAN CHILDREN.

ALMOST all of these have an easy-going sing-song style which, from its resemblance to that classic of the nursery, may be called a Korean "Mother Goose." A transliteration (based on Mr. Scott's modification of the system followed by the compilers of the Dictionnaire Coréen-français) is followed by a translation with notes. In transliterating a good deal of the jingle is unfortunately lost, and in translating metre has been sacrificed in order to give as literal a translation as possible. There are certain idioms and expressions, however, which lose much of their force in a translation. This is true of all languages, but especially is it true of an Oriental tongue.

I.

Sang Chyei, Sang Chyei, etai ka  
Hoi, Hoi, etera ka  
Chang sa nali enchyei o  
Il, Il, irhei nal io.

Mourner,<sup>1</sup> mourner, where are you going?  
Lime,<sup>2</sup> Lime, I am going for lime.  
When is the day of the funeral?  
Il,<sup>3</sup> Il, on the seventh<sup>4</sup> day.

II.

Chyoung, chyoung, kakke chyoung  
Oul nemou painge chyoung  
Chyepsi mithei haltai chyoung  
Tol Mithei kachai chyoung.

<sup>1</sup> This is sung on seeing a mourner, and the whole verse is very abusive.

<sup>2</sup> Lime is always used in Korean burials. In filling in the grave some unslaked lime is mixed with earth, and water is poured over it. This hardens into a mass like cement. Hoi, the Korean name for lime, is also used to imitate the sound of one of the musical instruments of Korea and is consequently a play on the word. When it is remembered that not only music and musical instruments but even conversation on musical matters are by Korean custom forbidden to a mourner, it is easily seen that "Hoi, Hoi," is highly abusive.

<sup>3</sup> "Il" is also an imitation of the sound of a musical instrument and hence abusive. It is also the first syllable of the word "irhei" (the seventh), the letters l and r being interchangeable.

<sup>4</sup> In Korea a dead body is buried on the fifth, seventh, or ninth days after death. According to oriental belief everything in nature is divided either into male or female. As examples of this dual system may be given Heaven and Earth, Sun and Moon, Darkness and Light, etc. A preponderance of one of these principles over another causes disaster and confusion. Now, dead bodies belong to the female principle and odd numbers to the male principle. According to the above argument, therefore, funerals should only be held on an odd day.

Monk,<sup>1</sup> monk, shaven <sup>2</sup> monk,  
Pitch him over the garden fence  
Monk who licks the platter <sup>3</sup> clean,  
Monk who hunts for shrimps <sup>4</sup> beneath the stones.\*

## III.

Karang Meri ch'ing, ch'ing.  
Oumoul apheui kachi mara  
Pounge satki nollasinta  
Pap hananta kachi mara  
Choukkekoura p'aim maichille.

Your plaited hair is torn, is torn.<sup>5</sup>  
Do not go near the fountain,  
For all the minnows will be frightened.<sup>6</sup>  
Do not go near the dinner table  
For the spoons will rise up and slap your cheek.

## IV.

Ton hau poun chouk'ei ourera  
Ton two poun chouk'ei ourera  
Ton sei poun chouk'ei ourera  
  
Cry<sup>7</sup> and I 'll give you a penny,  
Cry and I 'll give you two pence,  
Cry and I 'll give you three pence.

## V.

Tara, tara, palkeun tara  
I Tai Paiki nolteun tara  
Chyekei, chyekei chye tal sokheui  
Kyei Syou namou paikkesini

<sup>1</sup> This is called out in derision of Buddhist monks. Buddhism at the present day occupies a very low position socially in Korea, and the monks are often subject to all sorts of abuse. It can scarcely be said that this is undeserved, for a more lazy, worthless class of people can scarcely be imagined.

<sup>2</sup> All Buddhist monks shave the head.

<sup>3</sup> This refers to their begging from door to door for food.

<sup>4</sup> Buddhist devotees all take a vow to abstain from animal food, but in the springs of water found near all monasteries a large number of shrimps are kept. The monks assert that these are bred for the purpose of keeping the water pure and free from impurities, but the more skeptical worldlings say that they are bred as a delicacy for the monks themselves. For a Buddhist monk to take life in any form consigns him to the lowest of the innumerable Buddhist hells, but very few of the Korean monks keep this commandment.

<sup>5</sup> Disease of the scalp is very common in Korea, chiefly caused by lice. In order to apply medicine more readily, the hair, which usually hangs by a single plait, is divided into two. The above rhyme is called out in derision of such a division of the hair.

<sup>6</sup> Comp. "You're a fright."

<sup>7</sup> Said in a laughing tone to a child who is crying. It rarely fails to change the crying to laughter.



Ok tokkiro chike naiko  
 Keum tokkiro tattemi naiko  
 Choka samkan chipeul chiye  
 Yang chyen poumo mositaka  
 Chyen nyen, man nyen salkochiko  
 Ouri hyeng chyei choukketeun  
 Ap tong sanei moutchi malko  
 Toui tong sanei moutchi malko  
 Kokkai, kokkai nemou kasa  
 Katchi pathei mouthe chyoumse  
 Katchi han sang yelliketeun  
 Mekchi malko, palchi malko  
 Tai Kouel anei chinsang patchye.

Oh moon,<sup>1</sup> oh moon, oh bright moon,  
 Oh moon, which amused I Tai Paik <sup>2</sup>  
 There, there, in the moon  
 Is the print of a Cinnamon-tree  
 Which a white rabbit <sup>3</sup> is cutting down,  
 Cutting it down with a golden axe.  
 We'll build a three-roomed thatched house  
 And live together with our parents  
 For a thousand myriad years.  
 If our brother should die  
 Do not bury him in front of the hill,  
 Do not bury him back of the hill,  
 But go beyond the mountain pass  
 And bury him in the egg-plant field.  
 When a pair of egg-plants ripen  
 Do not eat them, do not sell them,  
 But present them to the king.

Sometimes the ending is thus : —

When a pair of egg-plants ripen  
 Know that he returns again.

VI.

Syeng natta, pyet natta  
 Yen chi mounoul yerera

<sup>1</sup> This is a rhyme sung by children on a bright moonlight night.

<sup>2</sup> I Tai Paik, who lived 699 to 762 A. D., was one of the most celebrated poets of China. He was also celebrated for his excessive indulgence in wine; and one night whilst lying intoxicated along the banks of a stream, he noticed the reflection of the full moon in the water. Declaring that the moon had fallen from the sky, he reached over to get it, and losing his balance fell into the water and was drowned. Thus ended the life of the greatest poet in the far East, whose verses are to this day considered as the best models for those whose ambition lies in the direction of versification. He was a great lover of nature and led a gypsy-like life, spending his time in day-dreams and writing poetry.

<sup>3</sup> The Koreans imagine that they see a cinnamon-tree in the moon, beneath which a white rabbit sits and either mixes drugs in a mortar or attempts to cut down the tree. This belief is originally of Indian origin, and was brought over with Buddhism.

Ho pak koukeul kourira  
 Kouen talkal pourera  
 Houral masera.<sup>1</sup>

Oh, how angry ; oh, how red !  
 Open wide the yen chi <sup>2</sup> door,  
 Make a dish of pumpkins <sup>3</sup>  
 And mixing it with wine <sup>4</sup>  
 Swallow all at a draught.<sup>5</sup> }

## VII.

Ko cho mekko, maim, maim.  
 Tampai mekko, maim, maim.<sup>6</sup>

Eat red peppers, hot, hot.  
 Smoke tobacco, hot, hot.

## VIII.

Pyel hanna, Na hanna  
 Pyel toul, Na toul  
 Pyel seit, Na seit, etc.<sup>7</sup>

One star and one me,  
 Two stars and two me,  
 Three stars and three me, etc.

Another variation of the same is as follows : —

Pyel hanna, kong, kong, Na hanna, kong, kong.  
 Pyel toul, kong, kong. Na toul, kong, kong, etc.

One star, kong, kong. One me, kong, kong.  
 Two stars, kong, kong, Two me, kong, kong, etc.

Still another variation runs thus : —

Sikouel yeltat choul, Seoul yel tat choul.

Fifteen leagues of country, fifteen leagues of Seoul (the capital).

When children are playing and an accident happens, one of the others will sing out : —

<sup>1</sup> This rhyme is sung to a child who is crying.

<sup>2</sup> A yen chi door is a large one, and here the mouth is implied, which is opened in crying.

<sup>3</sup> By "pumpkins" are meant the puffed cheeks.

<sup>4</sup> By wine is meant the tears.

<sup>5</sup> By this is meant the swallowing of the sobs.

<sup>6</sup> Two or more children repeat this whilst joining hands and going round and round a post until they become so dizzy that they can go no more.

<sup>7</sup> This is said as often as possible whilst holding the breath. It is said to be impossible to reach ten without taking an inspiration.

IX.

Illechi malcha, kong chita  
Chillei kekke pap hacha  
Kaikori chapa tang chi cha  
Paiam chapa hoichicha.

Let us play and do not tell,  
Taking thorns and cooking food,  
Catching frogs to make some food,  
Catching snakes to stir it with.

The idea of all this is so ridiculous that they soon forget their troubles and become merry.

X.

Si Sang, Si Sang harapami  
Matang siltaka, ton han poun etessa  
Changei kasye, pam han mal sattaka  
Si rong ouheui enchetteni  
Sa yang choui ta ka mekko  
Sekeun pam han toul nameun kesal  
Kama sothei salmassye  
Choriro kenchessye  
Hampakei sitchessye  
Tai kap kallo pekkyessye  
Kepchireul Apam chouko  
Pomi emum chouko  
Sareul neiko, naiko talkoung, talkoung mekko salcha.<sup>1</sup>

Grandfather, grandfather !  
I swept the garden and found a penny;  
I went to market and bought a measure of chestnuts  
And placed them on the kitchen shelf;  
A mouse came and ate them all,  
Leaving only a few.  
These we 'll put in a pot  
And boil until they are soft ;  
We 'll wash them in a bottle gourd  
And pare them with a bamboo knife.  
The outer shell we 'll give to father,  
The inner shell we 'll give to mother,  
The kernel you and I will eat and live.

XI.

Tal to, tal to palkta  
Myeng chyeng to palkta  
Chokko syoulla chokeri  
Eun ëung namou kil somai

<sup>1</sup> This is repeated in order to amuse a little child of four or five years. The two sit on the floor facing each other and the elder one grasps the hand of the younger, swaying its body to and fro whilst repeating the above.

Sang tani ket ot koreum  
 Pou chyeni an ot koreum  
 Tongmo chipeul kanikkan  
 Yaksan chyekeul  
 Omok Chomok mekeumye  
 Nal han chyemeul anchyekeo  
 Ouri chipei oatta poara  
 Syou syou patek chyouna poara  
 Keka chike chyoukena malkena sikou taira.

The moon, the moon is very bright,  
 Very bright and glorious;  
 Put on your pearl embroidered jacket  
 With sleeves like apricot leaves,  
 With outer strings of purple silk  
 And inner strings of crimson;  
 And let us go to a playmate's home,  
 Where many cakes have been baked to-day,  
 And there we'll sit and eat our fill.  
 If they do not give us any,  
 Wait until they come to our house  
 And see if they get raisin cake.  
 What do we care whether they give us cakes or not.<sup>1</sup>

## XII.

Keun sol pat  
 Chakeun sol pat  
 Kamchäki  
 Holchäki  
 Yemyemi  
 Namok sin teui tekari.<sup>2</sup>

The great fir grove (pointing to the right eyebrow),  
 The small fir grove (pointing to the left eyebrow),  
 Winkers (pointing to the eyes. Winking is called in Korean Kamchäk, kam-chäk),  
 Holchäki (pointing to the nose).  
 Yemyemi (pointing to the mouth),  
 Namok sin teui tekari (pointing to the chin. Namok sin means wooden shoes, and teui tekari means heel. This refers to the chin, which resembles the heel of a wooden shoe).

Compare this with "Eye winker, Tom tinker, nose smeller," etc., to which it bears a close resemblance.

## COUNTING-OUT RHYMES.

These are repeated when choosing a leader in sports and games or in playing "blind man's buff," "hide and seek," etc. : —

I. Ou choung chang.  
 Superior middle elder.

<sup>1</sup> The above is repeated by little boys on a bright moonlight night.

<sup>2</sup> The above is said to amuse small children, and after the whole is finished the child is tickled on the chest to make him laugh.

The boys are arranged in a line and every third one is counted out. The last one remaining is chosen leader.

II. Ok Chok            Sei Pal.  
(The) jade tripod (has) three legs

This is used in choosing sides : —

III. Mirera, Mirera, seul,    seul,    mi re ra.  
Push, Push, Gently, Gently, Pu-u-sh.

IV. Hanal tai, towal tai, sama chyou, naltai, Ing nang, Ke chi pal tai, Chang  
Koun, Koturai, Ppiöng.

The last word is pronounced with the hard sound of p. It is impossible to translate the above, it being simply a play on the words one, two, etc. This and the following ones are used in playing blind man's buff, the tenth one having his eyes blindfolded : —

V. Syeoul nomi toumyel ka  
Cho pap mekko meki mye  
Kil Kai.  
*A Syeoul fellow to the country went.*  
*Eating millet it stuck fast ;*  
*He said Kil Kai.*

The words in italics are a translation of the Korean text. Syeoul is Korean for capital, and as the people of the capital eat nothing but rice, whilst the countryman is often compelled to be satisfied with millet, it is a rhyme deriding the inhabitants of the city with their pride and airs in general. "Kil kai" is an imitation of the sound made in clearing the throat.

VI. Han nom, Tou nom, sam sa, neit nom  
Tong Kai mang Kai pitulki satki  
Cham        namou    ko        ya  
tel        nom  
Na        tel        ke        ra.

*One fellow,        two fellows,        three four, four fellows.*  
*At Tong Ferry and Mang Ferry there are    young doves*  
*in an Oak Tree.        You low*  
*born kitten*  
*I dare you to come out.*

CHEMULPO, KOREA.

E. B. Landis, M. D.

## ✕ OUR OLD POETS AND THE TINKERS.<sup>1</sup>

IN this fresh breezy springtime that is upon us now, who of us has not joyed to lark with Autolycus under the budding hedgerows and by the lane side? Who has not, when the peddler and the umbrella-mender set forth on dusty roads once more, and the whirr of the scissors-grinder's wheel is heard in the streets, felt a something in him that makes him, too, wish to leave his office or study in the town, to wander out, aimless but hopeful, into the country? Then there sound in our ears words that challenge us:—

When daffodils begin to peer,  
With heigh! the doxy over the dale,  
Why, then comes in the sweet o' the year;  
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,  
With heigh! the sweet birds, O, how they sing!  
Doth set my pugging tooth on edge;  
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,  
With heigh! with heigh! the thrush and the jay;  
Are summer songs for me and my aunts,  
While we lie tumbling in the hay.

Let us for a moment, while the fancy is on us, take up the "Winter's Tale," again, to inquire out the character of him who sings these lines. Autolycus first appears at the beginning of the second scene of the fourth act, you will remember, singing that ballad. He comes a peddler and a traveller with a pack on his back, but he is a rogue and a change-coat at heart; he has a dozen different trades to ply, all shady enough; he is no honest merchant, our Autolycus. In act. iv. scene 2 he counterfeits a man who has been robbed and beaten. Then he picks the pockets of the rustic Good Samaritan who comes to his aid. In act iv. sc. 3 he comes to the village merrymaking as a peddler, selling

Lawn, as white as driven snow;  
Cyprus, black as e'er was crow;  
Gloves, as sweet as damask roses;  
Masks for faces and for noses;  
Bugle-bracelet, necklace amber,  
Perfume for a lady's chamber;  
Golden quoifs and stomachers,  
For my lads to give their dears:  
Pins and poking-sticks of steel,  
What maids lack from head to heel:

<sup>1</sup> A paper read before the *Ἀμφιδον* Society of Harvard University.

and he appeals to the company,

Come buy of me, come; come buy, come buy;  
Buy, lads, or else your lasses cry:  
Come buy.

Still later, in the same scene, we see him suborned by Florizel to change garments with him, and then, as though helping the prince's elopement with Perdita were not roguery enough, he prepares, on his own account, to betray the prince to the king, his father. Roguery is part of the cheat's business, together with peddling, picking pockets, and pinching linen off hedges. As he says when he first appears, "I have served Prince Florizel, and in my time wore three-ply: but now I am out of service.

But shall I go mourn for that, my dear?  
The pale moon shines by night:  
And when I wander here and there,  
I then do most go right.

If tinkers may have leave to live,  
And bear the sow-skin budget,  
Then my account I well may give,  
And in the stocks avouch it."

That is to say, Autolycus says that he is as respectable as the tinkers are, which is not far from saying he is of the tinker race himself. So I think he was, for the traveller by the roadsides who steals linen, picks pockets, peddles trinkets, and lives beneath the hedgerows is a brother to the whole *gens viarum*, and to all the sturdy vagabonds of merry England.

Of merry England I say advisedly. For though the scene of the "Winter's Tale" is laid in Bohemia, it is that Bohemia which lies outside of all our doors, if we would only look into it. Autolycus is a characteristic man of the roads of England, or, for that matter, of America, to-day.

Have we not seen the like before? Who has not read of the "Beggars of Bethnal Green,"<sup>1</sup> who turned out to be a disguised son to the Earl of Leicester; of the beautiful beggar maid, whom "King Cophetua" would wed;<sup>2</sup> of the "Gaberlunzie man" under whose guise James V. of Scotland went incognito?<sup>3</sup> Then there is that delightfully Bohemian comedy of Beaumont and Fletcher, the "Beggars' Bush," the whole story of which consists in the concealment of some exiled nobles amongst a troop of cheats and beggars,

*Jarkman, or patrico, cranke, or clapperdudgeon,*  
*Frater, or abram man.*<sup>4</sup>

Why, all our old literature teems with them, from the old ballads

<sup>1</sup> Percy's *Reliques*.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*

<sup>4</sup> *Beggars' Bush*, act ii. sc. 2.

and King Cophetua's beggar maid to Sir John Falstaff's "Minions of the Moon."

From a Gypsy in the morning  
Or a pair of squint eyes turning :

From a strolling tinker's sheet,  
Or a pair of carriers' feet ;

Bless the sovereign,

says Ben Jonson.<sup>1</sup> There you have them, — Gypsies and tinkers classed together, tinkers and pickpockets classed together, "all rogues and from Egypt."

I do not believe any one can fail to be impressed with the part the vagabond fraternity play in our old literature. More cases from the poets might be collected if I had time. They will occur to most of us. I know of no cases quite similar in continental literature. There are mentions of Gypsies there, to be sure. How could so romantic, wild a people as the Gypsies keep out of romance? Highwaymen, thieves, too, get their dues from French and German writers. But, so far as I know, there is nowhere else such frequent and kindly reference to a vagabond class, who are not dangerous, violent lawbreakers at all, but petty rogues, peddlers, and tricksters, small thieves, altogether the amusing parasites of society, perhaps, but nothing more deadly.

From the prevalence of this vagabond class in our literature, then, it would appear that it must have really existed amongst us in fact. But who were these vagabonds? Mere anybodys, shall we say? If the vagabond classes were nothing but the usual offscourings of the honester folk, if they were just ruined men, lazy fellows, tramps, that is, who had slipped out of the steady orders of society, why are they so much more prominent in England than on the continent? Certainly it was as easy for men to go wrong in the rest of Europe as in England. Surely, laziness was not confined to the British Isles. Yet nowhere on the continent do we find the poets taking up and representing the life of the roads as did our own poets, from Shakespeare down. It seems to me that we must suppose either some great inducement to vagrancy in mediæval England, or else some one class of people, whose ancestry and tradition wedded them to a wandering life.

As to a special inducement to vagrancy there is only one that I can think of. On the continent the law was *Nul homme sans seigneur*. Feudal institutions there held stricter sway than with our ancestors. The peasant was needed to serve his lord's tyranny at home, and sturdy vagrants were branded in the hand by the

<sup>1</sup> Ben Jonson, masque of *The Gypsies Metamorphosed*, *fin*.



king's justice, and whipped at the tail of a cart back to their own seignory. In England it may have been easier for vagrants to walk abroad. Yet, on the one hand, there was less inducement in England for men to turn tramps, for fifteenth and sixteenth century England was far and away more prosperous than the continental countries at the same date. Moreover, there were many laws against vagrancy passed by our ancestors. Especially do I note an act of Edward VI., entitled "An acte for tynckers and pedlers." Notice how that title is exactly framed to hit Shakespeare's *Autolycus*.

"For as muche as it is evident that tynkers, pedlers and suche like vagrant persons are more hurtfull than necessarie to the Common Wealth of this realm, Be it therefore ordeyned . . . that . . . no person or persons commonly called pedler, tynker or pety chapman shall wander or go from one towne to another or from place to place out of the towne, parishe, or village where such person shall dwell, and sell pynnes, poyntes, laces, gloves, knyves, glasses, tapes, or any suche kynde of wares whatsoever, or gather connye skynnes or suche like thing or use or exercise the trade or occupation of a tynker," except those that shall have a license from two justices of the peace.<sup>1</sup>

Because this vagabond tinker folk is so much more prominent in England and in English literature than on the continent, and because there appears no very good reason in the state of fifteenth and sixteenth century England why they should have been so, there must have been a distinct caste of travellers in England dating from centuries before, who kept to the roads because their inherited traditions were of the roads; who lived the life of the commons and hedgerows because they knew no other life, and who were the models of those sweet, amusing vagrants whom Beaumont and Fletcher, Ben Jonson and Shakespeare have portrayed. Of course, however, all that this argument seeks to prove is that such a caste or tribe existed as the nucleus of a vagrant population. Their numbers must have been continually swelled by broken-down respectability and decency, even as now.

What people could they have been? I know you expect me to say the Gypsies. Well, let me say right here that, although the Gypsies have most certainly left their impression on our literature and on our slang and on the types of our vagrancy, this old English vagrant stock could *not* have been the Gypsies.

The Gypsies came into England first in 1512, during the reign of Henry VIII. That means, of course, that, when Beaumont and Fletcher and Ben Jonson wrote, they had not been in England more

<sup>1</sup> *English Wayfaring Life in the Middle Ages*, by J. J. Jusserand; transl. by L. T. Smith, p. 232.

than a century at the most. Still, that was doubtless long enough for them to have made their impression. We find Ben Jonson writing a masque of the "Gypsies Metamorphosed," and they are often referred to in literature under their proper name. While, however, I admit this, I believe that a century was not time enough for Gypsy influence to have permeated the lower orders of the population and to have organized a class of vagrants who were not of distinctly Gypsy characteristics, except that, Gypsy-like, they lived on the roads.

For it was not in the manner of our Gypsies to-day that the Gypsies first appeared in England. The Anglo-American Romany has been acclimatized by four centuries of Englishry. He still tents on the commons, wanders the road nomad-wise, trades horses, while his wife tells fortunes and sells baskets. So no doubt Gypsies always did. But the Gypsy to-day is thoroughly anglicized. He is more at home in English than in his own Romany tongue, only the shreds and tatters of which he preserves; yes, he speaks English with a cockney accent. He is a boxer and prizefighter, a frequenter of county fairs and country taverns, thoroughly though quaintly of us. Not so his progenitors who came into England in the reign of Bluff King Hal. The Gypsies then had only been in Europe for a hundred years. They still were, in one sense, fresh from their oriental home. Their passage across Europe had been hurried; we hear of them first in Hungary in 1423 and they are in England by 1506.<sup>1</sup> In that short interval they had not had time to rub off their outlandishness. They must have been a wild, dirty, dark-skinned horde, like the troops of *Rōmā* who come to America, sometimes, to-day, from the east of Europe. Of course they did not understand English, therefore the bar of a strange speech existed between them and our lower classes. We may, then, admit that the Gypsies were in England in the sixteenth century, that they were noticeable enough to be referred to in our literature, and that they were even then, no doubt, beginning to be assimilated to our vagrants and our lower classes. We have a right, however, to hold that they were as yet too foreign and outlandish to be a moulding force in the community, that they cannot be supposed to have formed that core of a vagabond class which we are looking for, especially as that class, as we find it, is not described with marked Gypsy traits.

For though it is on their first arrival, while they are still unsophisticated, that we should expect Gypsies to be most gypsified, the vagrants of our literature are not gypsified at all. Take Autolycus, who is, as it were, the text of our discussion — does he trade horses or have anything to do with horses? No, certainly not; and yet

<sup>1</sup> Borrow, *Zincali*, Introduction, p. 10.

all Gypsies have been of the horse, horsey, from time that the memory of man runneth not to the contrary. Does he bury the dead, or dress corpses, or is he any kind of a smith, or does he anywise suggest fortune-telling or basket-making? Not at all; yet these are the palladia of Gypsydom, wherein the people of the black blood were more confirmed when first they entered Europe than even now. On the contrary, Autolycus is peddler, rogue, and traveller, and calls himself a *tinker*.

It is evident that our problem is developing. Literary and historical considerations lead us to expect a race of hereditary vagrants in the England of the fifteenth and sixteenth centuries, but the Gypsies will not serve our purpose. Who will? Let me leave the discussion a little while and tell of some of my personal observations.

I was strolling through the fields, one day, north of Poughkeepsie, N. Y., and came up a hill near the edge of a country lane. The ground sloped down from the lane opposite me to a brook that runs through a dell below the road into the fields. There, between the lane and the brook, the little dell is uninclosed, the lots lie to common, and by the brookside near the road, under old elm-trees fenced in by bramble bushes, the Gypsies wone to camp. Even as I came across the fields this summer afternoon I could see a big dark tent pitched below the road, two smartly painted wagons like Gypsy vans, and horses pasturing.

"*Roms in the tan!*" I said, well pleased, and hurried down, across the brook, to see them.

There was just one young man in the camp, for, as usual with the travelling folk, most of the company were about their business in the town. He sat whittling a tent-pole in front of the big dingy tent, and I hastened up to salute him.

"*Sārishān pāl,*" I cried, "*pūcher māndi āv adrē o tāt!*" which is Gypsy for "Brother, hullo! ask me into your tent."

"I don't understand you, sorr," he replied with a very marked Irish accent; "is it Romanes ye's are talking?"

"Why, yes, to be sure; are n't you Romanys?" I asked in surprise.

"No, we're Irish: always been Irish," said he.

"But you talk Gypsy?" I asked.

"Not much," he chuckled, "but I can understand a little; now what would you call a horse and a mare?"

"*A grāi* and a *grāsni,*" said I.

"And a field?" he continued.

"*Pūv,*" I answered.

"*Chiv the grāis in the pūv*" (turn the horses into the field), he exclaimed with triumph.

"*Tē mūk lēndi lel chor*,"<sup>1</sup> I continued complacently.

After that evidence of depth on my part we were great friends, which state of things was much strengthened when he found I knew a little old Irish — however little.

He told me his name was Lackey Costello. He and his foster father, mother, and aunt were travelling the roads with van, tent, and horses, Gypsy fashion. They sold oilcloth and peddled knick-knacks; the men did a little swapping horses, but the women neither sold baskets nor told fortunes, and the men were also — *tinkers*.

Irish tinkers! An idea at once came over me. What says Prince Hal in Eastcheap? "I am so good a proficient in one quarter of an hour that I can drink with any tinker in his own language during my life."<sup>2</sup>

Then I bethought me that the veteran Romany Rye, Charles G. Leland, in the last essay in his little book, "The Gypsies,"<sup>3</sup> claims to have discovered what this proper language of the tinkers is. He, too, found Irish tinkers, like these I had found, who camped on the road like Gypsies, only not quite like them, who knew some Romany, some old Irish, but kept to themselves a dialect for their own which was neither of these. Leland calls it *Shelta* and pronounces it Celtic, which it certainly is. He says it is very rare, a dialect he has found only three men altogether who knew.

"Perhaps, though," I thought, "these men know it. I'll try it on at any rate, and find how it takes;" so, turning to Lackey Costello there at the tent door, I asked, "Can you *thá'ri*, *sū'blī*?" (Can you talk tinkers' cant, friend?)

Lackey looked puzzled. "Why, yes," said he, "I can *thá'ri*, but how did you learn it?"

"I don't know it," said I. "I want to learn it: will you teach me?"

"Why, yes," said Lackey, much pleased, "but I'm d—d if I see how you knew there was such a language."

I stayed about the Costellos' camp, off and on, for two days. They taught me words of the *thá'ri*, as they call their language, and told me a good deal about themselves. The vocabulary they gave me I append to this paper.

Now, it seems that this language is not so rare as Mr. Leland thought, but is spoken by numerous tinkers and travellers all over the English-speaking world. Since my first interview with the Costellos I have met travellers who spoke the *thá'ri* in New York city, in Danbury, Conn., in Cambridge and Boston, Mass., and up and down through my own Hudson River country. I believe that,

<sup>1</sup> Let them take pasture.

<sup>2</sup> *Henry IV.* Pt. I. act ii. sc. 4.

<sup>3</sup> Leland, *Gypsies*, pp. 354-372.

far from being rare, there must be some hundreds of people in the eastern United States who speak it. For one locality, there is quite a colony of these tinkers in New York city, between First and Third avenues, near 102d Street and 110th Street. There some of them can generally be found, and there very many of them winter. But when the spring comes,

When dafodils begin to peer,

they take to the roads again, driving and tenting down through the country, selling oilcloth, swapping horses, and tinkering. *Minkiers* they call themselves; *Thd'ri* they call their language. They also call it the *sūnī* language, which means the "look here" language, just as the Gypsy half-breeds are called the *didakai* (for *dik akāi*), or "look-here" people. This is a name I have never understood. My tinkers did not know the word Leland uses for their language, — *Shelta*. In our part of the country the tinker families that travel east of the Alleghanies are chiefly the Costellos, Burkes, McDonnells, Rileys, Dohertys, Kerigans, and Furrys. The Sherlocks and Carrols and some of the Costellos travel in the South. The Gordons, Haydens, and Rileys travel in Ohio.

These people are Roman Catholics; they consider fortune-telling wicked, but I think, on the whole, they pay very little attention to the rites of the Church. They do not speak well of the Gypsies, and the Gypsies do not like them, but their habits of life often throw them together on the roads; they manage to get on together without much fighting, and I have even been told that in some rare cases they intermarry with Gypsies, though I doubt if this is true. They almost all of them know more or less Romany and old Irish beside their own *thd'ri*. The English name by which they call themselves is the "Travellers."

So much for my observations. But these Irish tinkers have been observed lately by a number of folk-lorists in the old country, and it is found that they are quite numerous in England, Ireland, Scotland, and Wales. Their dialect, which they keep very secret, varies more or less in different parts of the British Islands. I may say that my tinkers, though born in Ireland, had, they told me, passed much of their time in Wales before coming to America. The words they gave me differed in many cases from those given by Mr. Leland, and in the articles contained in the "Journal of the Gypsy Lore Society," to which I beg leave to refer.<sup>1</sup> In the second volume of that journal, Mr. John Sampson has discussed these vagrants as they appear, particularly in England and Scotland.<sup>2</sup>

<sup>1</sup> *Journal of the Gypsy Lore Society*, vol. i. p. 253; vol. ii. pp. 121, 127, 204, 257, 319, 321; vol. iii. pp. 23, 195, 247.

<sup>2</sup> Mr. Sampson's article, vol. ii. p. 204; Mr. Leland's, vol. ii. p. 321; and Mr. MacRitchie's, vol. i. p. 350.

The tinkers in Ireland are a distinct caste, who have lived by themselves for generations. They speak what they call cant, but what, on learned investigation, proves to be some dialect of *thá'rí*. I might note that Irish and Scotch tinkers and Gypsies whom I have met have used the word "cant" for both tinkers' *thá'rí* and the Romany of the Gypsies. The Irish tinkers, moreover, have certain customs of their own, particularly that of wife-swapping; generally they appear like a caste which has, from time immemorial, been distinct from the people among whom they have lived.

Such are tinkers all over the British Isles and America. They are an ancient race, a nomad caste, who, although unlike the Gypsies, they are probably of the same race with the people among whom they wander, have, nevertheless, kept to themselves and the roads for centuries past. They marry only among themselves; associate fraternally only with their own clan; hand down their wandering profession, their tinkering, peddling trade, and especially their mysterious Celtic dialect, from father to son, from generation to generation. So they have done doubtless for centuries past; no new-born stock could have invented their ancient language; and it is certain that this merry race of vagrants formed the core of a tramping, vagabond population in England before the sixteenth century, before ever the Romany Gypsies landed on our shores.

Well, all this is just what we were looking for. Just such a merry race of hereditary vagrants the mention of them in our older literature led us to suppose existed. I believe we have found them.

As a further proof, moreover, of my thesis, consider how often, in our literature, vagrants are alluded to by this very word by which the people I describe are still called,—"tinker." Tinkers were my friends in Gypsy Hollow, near Poughkeepsie, N. Y. Well, tinkers are the vagrants sung in Jonson, the ballads, and Shakespeare. So, to return to the text of our essay, our friend Autolycus calls himself a tinker:—

If tinkers may have leave to live,  
And bear the sow-skin budget;<sup>1</sup>  
Then my account I well may give,  
And in the stocks avouch it.

I believe that it is this wandering tinker caste, vagabonds by

<sup>1</sup> This word *budget* is still the technical word in Ireland for the box containing materials used by a tinsman. It is also interesting to note that "most of the country people in Ireland profess to believe that the only necessary marriage ceremony needed by the tinkers generally is for the man and woman to jump together, hand in hand, over the 'budget.'" — Mr. MacRitchie in *Journal of the Gypsy Lore Society*, vol. i. p. 351.

heredity and with a language of their own, who formed the great mass of English vagrants in the fifteenth and sixteenth centuries. They were an old race then. They it was whom our poets have commemorated.

How ancient these tinkers are it is hard to say, but MacRitchie and Leland have suggested for them an antiquity venerable indeed. It is well known that among the Celtic nations of ancient Europe the bronze-smiths formed more or less of a hereditary caste.<sup>1</sup> They are called *caird* or *ceard*. Travellers, of course, they were, for they wandered across the north, making their art-works wherever there was demand for them. All those beautiful rings and armlets, daggers and leaf-shaped swords, nowadays unearthed, were their make; and their involved patterns, spirals, and twists, their careful, often elegant work, shows them to have been masterly and cunning craftsmen.

Well, it has been suggested that these tinkers and tinsmiths are the old bronze-smiths' degenerate survivors to this day; that the Sasennach conquest, that has broken up the old Celtic world, has reduced the smith of the north to this low estate. Who knows?

# VOCABULARY OF MINKIERS THARI.

(TINKERS' OR TRAVELLERS' CANT.)

*Collected in Poughkeepsie, N. Y.*

sū'bli=boy.	ko'riben=fighting. — This is a Gypsy word.
mī'nkier=tinker (or traveller).	Git your thā'riin=stop your talking.
thā'ri=to talk.	ishka=water. — One tinker said this was Irish.
grā'ni=to know.	krūk mor. The Costellos did not know whether this meant a river or a big hill. <i>Mor</i> is Irish, they said, and means big.
kū'ri=horse.	wā'gin=wagon. — An old tinker says this is not cant but Irish.
chī'ni=fire. — Note: An old tinker says this is Irish, not cant.	mésli=to go.
thédi=fire, — the proper word, the old tinker said.	slim your jil=to beat you.
kā'mpa=camp or tent, like the Gypsy <i>tān</i> .	múgels=apples.
kāmpān klúgen e mukya=camp of the pig's head. — Said to be a famous camp in Wales.	shlān=beer.
gyuch } or } gyürch } = a man.	skai'hōp=whiskey.
fē'ke de gyürch !=look at the man.	ālamuk=milk.
lākīn } or } lārkin } = girl.	kā'mbre=dog.
byūr=a woman.	I 'm méslīen to sū'nī nī nī'dhe menthroh = I 'm going to see my friend.
pī=mouth.	thā'nyok=half-penny; one cent.
	mush=umbrella.
	mush-fakir=umbrella mender.

<sup>1</sup> *Jour. of Gypsy Lore Society*, vol. i. p. 355.

These two words, they said, are  
slang of the roads, not *thá'rt*.  
grú'thí=a hat.  
risbaith  
or  
rásbedh } = a basket.  
chi'mi=stick.  
chi'mi láshuwul=a nice stick.  
chi'mi mŭ'nī=a good stick.  
láshuwul=nice.  
mŭ'nī=good.  
Lóbráme dhíē'l=I'll hit you.  
á'di nyŭk=on the head.  
nyŭk=head.  
má'lyl=hand.  
chē'rpín  
or  
chē'pín } = finger.  
koreb=to kill. — Leland gives *curb*.  
Cf. Gypsy *kūr*.  
smá'ragh=nose.  
lŭ'rki=eye.  
ná'dhrum=mother.  
gá'thera=father.  
gá'hedi=child.  
bŭni=small.  
thōm=big.  
nyŭk=one. }  
ōn nyŭk=two. }  
Old Hugh Costello gave me these  
numerals, but his boys laughed at

them: "No tinker would know  
them."  
mŭdyok=shilling; twenty-five cents.  
amiilth=I.  
królushk=hungry.  
dhá'dē=bread.  
aidh=butter.  
lós-kum=salt.  
skai=water.  
rŭ'mōgh=egg.  
rŭ'moghe=eggs.  
gloch=man.  
Lō'be dhŭ'l á're pī (or bi)=hit him on  
the mouth!  
Ná'dhrum, kerá' thŭ mi gá'thera?=  
Mother, where did you leave my  
father?  
Tha królushk ami'lth=I am hungry.  
Lŭsh thŭ dīcher=did you dine?  
stī'ma=pipe.  
mŭ'nchias=tobacco.  
fē'he=meat.  
grēer=hay.  
gá'redh=money.  
yäck=watch. — This word is probably  
"slang of the roads."  
{ pī'pa=pipe.  
{ sī'sor=scissors.  
{ graúmach hrī hŭ="I'm very fond of  
you in my heart!" — These three last  
are probably old Irish, Costello says.

## VALUES OF LETTERS USED ABOVE.

â=a in all.  
ā=a in father.  
ä=a in sand.  
a=a in pelican.  
ē=a in fate.  
ī=ee in sweet.  
ō=o in hole.  
ū=oo in boot.

ŭ=u in put.  
u=in mutter.  
ai=i in fight.  
y=y in young.  
j=j in jump.  
h=Greek χ.  
dh=a very guttural d.

*Frederick S. Arnold.*



POPULAR AMERICAN PLANT-NAMES.

VII.

FOR the names in this article and the following one the writer is indebted to many acquaintances and correspondents. Especial acknowledgments are due to Prof. A. Nelson of the Wyoming Agricultural College, Prof. A. S. Hitchcock of the Kansas Agricultural College, and Prof. L. H. Pammel of the Iowa Agricultural College.

Rev. A. C. Wagborne has given a long list of names from Newfoundland and Labrador, and Miss Alice Eastwood, of the California Academy of Sciences, has contributed a most generous list of Pacific Coast names; *i. e.*, all or nearly all of those in this and the following article.

Although it has not usually seemed worth while to insert plant-names for which no definite locality was known, a number of exceptions have been made, in the present and the following paper, in the case of some very curious appellations taken from a bulletin of Mr. Lyster H. Dewey.<sup>1</sup> Any reader of these names (marked *Dewey*) will confer a favor by assigning exact localities for such as he may have heard in actual use.

Spanish or other non-English names are printed in italics.

RANUNCULACEÆ.

*Anemone patens*, L., wind anemone, Easter-flower, stone-lily, Monroe, Wis.

*Anemone patens*, L., var. *Nuttalliana*, Gray, crocus, Wyo.

*Anemonella thalictroides*, Spach, starflower, Newton, Mass.

*Aquilegia Canadensis*, L., lady's slipper, Newton, Mass.

*Caltha leptosepala*, DC., elk slip,<sup>2</sup> Union Pass, Wyo.

*Coptis trifolia*, Salisb., yellow root, South Berwick, Me.

*Delphinium Geyeri*, Greene, poison weed, larkspur, Wyo.

*Hepatica triloba*, Chaix., noble liverwort, Hebron, Me.

*Pæonia Brownii*, Dougl., Christmas rose, Monterey Co., Cal.  
nigger heads, Cal.

CALYCANTHACEÆ.

*Calycanthus floridus*, L., pine-apple plant, Eastern Mass.

<sup>1</sup> U. S. Department of Agriculture, *Farmers' Bulletin*, No. 28, "Weeds; and How to Kill Them."

<sup>2</sup> Greedily eaten by elk.

## MENISPERMACEÆ.

*Calycocarpum, Lyon*<sup>1</sup> Nutt., five corns,<sup>1</sup> Southern Kentucky.

## BERBERIDACEÆ.

*Achlys triphylla*, DC., sweet clover, Oregon.

*Berberis nervosa*, Pursh, water holly, Cal.

Oregon grape, Pierce Co., Wash.

*Berberis repens*, Lindl., Oregon grape, Wyo.

*Podophyllum peltatum*, L., "parasols," Mansfield, Ohio.

## NYMPHÆACEÆ.

*Nelumbo lutea*, Pers., lotus, La Crosse, Wis.

*Nuphar advena*, Ait. f., yellow water-lily, La Crosse, Wis.

## SARRACENIACEÆ.

*Sarracenia purpurea*, L., foxgloves, South Berwick, Me.

## PAPAVERACEÆ.

*Argemone* (sp.), *ch'icalote*, Cal.

*Argemone Mexicana*, L., var. *albiflora*, DC., bull thistle, Kansas.

*Dendromecon* (sp.), tree poppy, Cal.

*Eschscholtzia* (sp.), *copa del oro*, *torosa*, *amapola dormidero*, Cal.

*Meconopsis* (sp.), blood-drops, Cal.

*Platystemon* (sp.), cream cups, Cal.

*Platystigma* (sp.), cream cups, Cal.

*Romneya* (sp.), California tree poppy, *Natilya* poppy, San Francisco, Cal.

## FUMARIACEÆ.

*Dicentra Canadensis*, DC., Indian potatoes, Bolivar, Ohio.

*Dicentra Cucullaria*, DC., leather breeches, Hillsboro, Ill.

*Dicentra spectabilis*, DC., fiddle flower, Plymouth, Ohio.

## CRUCIFERÆ.

*Arabis blepharophylla*, Hook. & Arn., rock cress, Cal.

*Capsella Bursa-pastoris*, Moench, mother's heart, pickpurse, tooth-wort (Dewey).

*Caulanthus* (sp.), wild cabbage, San Luis Obispo Co., Cal.

*Dentaria* (sp.), crinkle-root, Erie Co., Pa.

*Dentaria Californica*, Watson, lady's smock, Cal.

*Lunaria biennis*, L., silver shillings, Eastern Mass.

*Raphanus Raphanistrum*, L., "charlick," South Berwick, Me.

*Sisymbrium officinale*, Scop., wild mustard, South Berwick, Me.

<sup>1</sup> So called from the seeds which children use as dice.

*Thlaspi arvense*, L., French weed (Dewey).

*Thysanocarpus* (sp.), lace-pod, Cal.

CAPPARIDACEÆ.

*Cleome integrifolia*, T. & G., Rocky Mountain bee-plant, wild rocket,  
spider flower, Kansas.

skunkweed, bee-plant, Colo.

CISTACEÆ.

*Hudsonia ericoides*, L., dog's dinner, Wellfleet, Mass.

*Lechea minor*, L., var. *maritima*, Gray, single eye, Wellfleet, Mass.

VIOLACEÆ.

*Viola* (sp.), Johnny-jump-up, Wyo.

*Viola palmata*, L., var. *cucullata*, Gray, chicken-fights, Cecil Co.,  
Md.

*Viola sagittata*, Ait., wood violet, Newton, Mass.

CARYOPHYLLACEÆ.

*Dianthus plumarius*, L., May pink, Morristown, N. J.

*Saponaria officinalis*, L., ragged sailor, Monroe, Wis.

*Saponaria Vaccaria*, L., cockle, Wyo.

cow herb, cow basil, cow fat, glond (Dewey).

*Silene Californica*, Durand, California pink, Cal.

*Silene cucubalus*, Wibel, fairy potatoes, Auburndale, Mass.

*Silene Gallica*, L., little brown pigs, Monterey Co., Cal.

*Silene Pennsylvanica*, Michx., Indian pink, Auburndale, Mass.

PORTULACACEÆ.

*Calandrinia caulescens*, HBK., wild portulaca, Cal.

*Claytonia perfoliata*, Don, Portuguese lettuce, Obispo Co., Wash.

miner's lettuce, Indian lettuce, Cal.

*Claytonia Sibirica*, L., California lettuce, China lettuce, Pierce Co.,  
Wash.

*Montia fontana*, L., miner's lettuce, Indian lettuce, Cal.

*Portulaca grandiflora*, Lindl., rose moss, Ames, Iowa.

*Spraguea umbellata*, Torr., pussy-paws, Cal.

MALVACEÆ.

*Abutilon* (sp.), California lily, Madison, Me.

*Abutilon Avicennæ*, Gært., button weed, buttercup, American jute,  
Kansas.

stampweed (Dewey).

*Callirrhoe* (sp.), king-cup, poppy mallow, Waco, Tex.

*Fremontia Californica*, Torr., California slippery elm, Kern Co., Cal.

*Hibiscus trionum*, L., shoo-fly, Iowa.

*Lavatera assurgentiflora*, Kellogg, tree mallow, Cal.

*Sida stipulata*, Nutt., paroquet burr (Dewey).

*Sidalcea malvæflora*, Gray, wild hollyhock, rose mallow, Cal.

#### TILIACEÆ.

*Tilia Americana*, L., whitewood, Oxford Co., Me.

#### ZYGOPHYLLACEÆ.

*Larrea Mexicana*, Moric., *hideondo gobernadora*, Cal.

#### GERANIACEÆ.

*Erodium* (sp.), *alfilerilla*,<sup>1</sup> clocks, Cal.

*Erodium cicutarium*, L'Her., red-stemmed *filarel*, Cal.

*Erodium moschatum*, Willd., green-stemmed *filarel*, Cal.

musky *alfilerilla*, ground needle, musky  
heron-bill (Dewey).

*Geranium maculatum*, L., alum root,<sup>2</sup> Bowling Green, Ky.

*Impatiens fulva*, Nutt., snap-weed, snap-dragon, South Berwick, Me.  
fire plant, White Bay, Newfoundland.

Jack-jump-up-and-kiss-me, Bay of Islands,  
Newfoundland.

foxglove, Camden, Me.

*Oxalis corniculata*, L., var. *stricta*, Sav., rabbit clover, Bolivar, Ohio.

#### ILICINEÆ.

*Ilex verticillata*, Gray, bittersweet, South Berwick, Me.

*Nemopanthes fascicularis*, Raf., catberry, Me.

brick-timber, White Bay and Trinity  
Bay, Newfoundland.

catwood, greenwood, White Bay,  
Newfoundland.

sallywood, Bay of Islands, Newfound-  
land.

#### CELASTRACEÆ.

*Celastrus scandens*, L., Jacob's ladder, Stratham, N. H.

#### RHAMNACEÆ.

*Ceanothus* (sp.), California lilac, Cal.

<sup>1</sup> Generally contracted to *filarel*.

<sup>2</sup> Mistaken for *Heuchera*, and used instead of it in domestic medicine.

*Ceanothus integerrimus*, Hook. & Arn., mountain birch, soap bush,  
white tea-tree, Cal.

*Ceanothus prostratus*, Benth., *mahala*,<sup>1</sup> *mahala* mats, squaw's carpet,  
Cal.

*Ceanothus thyrsiflorus*, Esch., blue blossoms, Mendocino Co., Cal.

*Rhamnus Californica*, Esch., *Trinitas*, coffee berry, Cal.

*Rhamnus Purshiana*, DC., bear berry, Pierce Co., Wash.

*cascara sagrada*, Cal.

*wahoo*, bear wood, Oregon.

VITACEÆ.

*Ampelopsis quinquefolia*, Michx., ivy, La Crosse, Wis.

five-leaf ivy, Monroe, Wis.

SAPINDACEÆ.

*Acer glabrum*, Torr., mountain maple, Wyo.

vine maple, Pierce Co., Wash.

*Acer macrophyllum*, Pursh, soft maple, Pierce Co., Wash.

ANACARDACEÆ.

*Rhus Canadensis*, Marsh., var. *trilobata*, Gray, squaw bush, Indian  
lemonade, Cal.

*Rhus diversiloba*, T. & G., poison oak, Cal.

*Rhus integrifolia*, Benth. & Hook., lemonade berry, mahogany, Cal.

*Rhus laurina*, Nutt., sumach, Cal.

*Rhus ovata*, Watson, lemonade and sugar tree, Cal.

LEGUMINOSÆ.

*Apios tuberosa*, Moench, Indian bean, Morristown, N. J.

*Astragalus* (sp.), rattle weed, loco weed, Cal.

*Astragalus mollisimus*, Torr., loco, Wyo.

*Cassia Marilandica*, L., wild indigo, Kansas.

teaweed (Dewey).

*Crotalaria sagittalis*, L., rattle-box, Council Bluffs, Iowa.

*Desmodium Canadensis*, DC., devil's thistle, Dover, Me.

*Gleditschia triacanthos*, L., black locust, Neb.

*Hosackia glabra*, Torr., deer weed, wild broom, Cal.

*Lupinus* (sp.), sun dial, Colo.

*Oxytropis Lambertii*, Pursh, and its varieties, loco, Wyo.

*Pickeringia* (sp.), needle bush, Cal.

*Strophostyles angulosa*, Ell., wild bean, Kansas.

*Strophostyles pauciflorus*, Watson, wild bean, Kansas.

<sup>1</sup> From the Latin *mulier* and Spanish *mujer*, corrupted by the Indians into *mahala*, a squaw. The plant is used in making mahala mats.

*Trifolium arvense*, L., puss clover, pussy, Newton, Mass.

*Trifolium repens*, L., honeysuckle, South Berwick, Me.

#### ROSACEÆ.

*Adenostoma fasciculatum*, Hook. & Arn., *chemisal*, chemise brush, greasewood, Cal.

*Adenostoma sparsifolium*, Torr., *yerba del pasmo*, Southern Cal.

*Amelanchier* (sp.), red pear, high pear, ironwood, Trinity Bay, Newfoundland.

hickory, Bay of Islands, Newfoundland.

*Chamæbatia foliolosa*, Benth., mountain misery, bear clover, tar weed, Cal.

*Cratægus* (sp.), thornapple, Monroe, Wis.

*Fragaria vesca*, L., sow berry, Oxford and Piscataquis Co.'s, Me.

*Geum macrophyllum*, Willd., Jack or Johnny-roses, Trinity Bay, Newfoundland.

*Heteromeles arbutifolia*, Roem., *Toyon*, Christmas berry, California holly, Cal.

*Nuttallia cerasiformis*, T. & G., *oso* berry, Cal.

*Potentilla Canadensis*, L., little buttercup, South Berwick, Me.  
five-fingered Jack, Auburndale, Mass.

*Potentilla Norvegica*, L., high strawberry, Androscoggin Co., Me.

*Potentilla tridentata*, Ait., crystal tea, Trinity Bay, Newfoundland.

*Prunus ilicifolia*, Walp., *islay*, holly-leaved cherry, Cal.

*Pyrus Americana*, DC., roundwood, Oxford Co., Me.

*Pyrus arbutifolia*, L. f., black pear, Trinity Bay, Newfoundland.  
poke-berry, Southport, Me.

*Rubus Canadensis*, L., running berry, Alcove, N. Y.

*Rubus Nutkanus*, Moc., thimble berry, Cal.

*Rubus odoratus*, L., mulberry, South Berwick, Me.

*Rubus spectabilis*, Pursh, salmon berry, Cal. and Wash.

*Spiræa tomentosa*, L., wire bush, iron bush, South Berwick, Me.

#### SAXIFRAGACEÆ.

*Heuchera micrantha*, Dougl., wild geranium, Cal.

*Ribes glutinosum*, Benth., incense shrub, Cal.

*Saxifraga* (sp.), bread-and-butter, New Britain, Conn.

*Saxifraga peltata*, Torr., Indian rhubarb, umbrella plant, Cal.

*Saxifraga Pennsylvanica*, L., wild beet, swamp beet, South Berwick, Me.

*Saxifraga Virginiensis*, Michx., Mayflower, Auburndale, Mass.

*Tellima affinis*, Boland, woodland star of Bethlehem, Cal.

CRASSULACEÆ.

- Sedum acre*, L., creeping Charley, Orleans Co., N. Y.  
*Sedum Rhodiola*, DC., wild poppy, Fortune Bay, Newfoundland.  
*Sedum Telephium*, L., bag plant,<sup>1</sup> Holyoke, Mass.

ONAGRACEÆ.

- Epilobium angustifolium*, L., wild phlox, Auburndale, Mass.  
*Godetia* (sp.), farewell-to-spring, San Francisco, Cal.  
*Oenothera biennis*, L., golden candlestick, speckled John, Kansas.  
*Oenothera ovata*, Nutt., cowslip, Oakland, Cal.  
*Zauschneria* (sp.), wild fuchsia, balsamea, Cal.

PASSIFLORACEÆ.

- Passiflora incarnata*, L., Maypop (Dewey).

CUCURBITACEÆ.

- Cucurbita fetidissima*, HBK., mock orange, *Chili-coyote*, *calabrazilla*, Cal.  
*Echinocystis fabacea*, Naud., big root, old-man-of-the-woods, man-in-the-ground, Cal.  
*chilicothe*, Cal.

CACTACEÆ.

- Echinocactus* (sp.), Indian melon, Colo.  
*Mamillaria* (sp.), bird's-nest cactus, Cal.  
*Mamillaria Goodridgii*, Scheer., strawberry cactus, fishhook, *slavina*, Cal.  
*Mamillaria Missouriensis*, Sweet, bird's-nest cactus, Kansas.  
*Mamillaria vivipara*, Haw., globe cactus, ball cactus, Kansas.  
*Opuntia Engelmanni*, Salm., *tuna*, Cal.  
*Opuntia Rafinesquii*, Engelm., old man's hand, Kansas.

FICOIDEÆ.

- Mesembryanthemum æquilaterale*, Haw., fig marigold, Cal.

UMBELLIFERÆ.

- Daucus Carota*, L., fool's parsley, Farmington, Me.  
 bird's-nest, Orono, Me.  
*Daucus pusillus*, Michx., *yerba de la vibora*, rattlesnake weed, Cal.  
*Heracleum lanatum*, Michx., health root,<sup>2</sup> Bay of Islands, Newfoundland.  
*Pastinaca sativa*, L., queenweed (Dewey).  
*Sanicula bipinnatifida*, Dougl., nigger babies, Cal.

<sup>1</sup> Because the epidermis of the leaves is blown out into bags.

<sup>2</sup> Corrupted into hell-trot.

## ARALIACEÆ.

- Aralia spinosa*, L., prickly ash,<sup>1</sup> Bowling Green, Ky.  
*Fatsia horrida*, Benth. & Hook., devil's club, devil's walking-stick,  
 Pierce Co., Wash.

## CORNACEÆ.

- Cornus Canadensis*, L., bunch plum, South Berwick, Me.  
 cuckoo plum, Oxford Co., Me.  
*Garrya* (sp.), silk-tassel tree, fringe bush, quinine bush, Cal.

## CAPRIFOLIACEÆ.

- Linnæa borealis*, L., trumpet flower, ground ivy, Labrador and New-  
 foundland.  
*Symphoricarpos racemosus*, Michx., snowball, Alcove, N. Y.  
*Viburnum lentago*, L., Nanny-plum, Farmington, Me.  
*Viburnum Opulus*, L. (perhaps other species), trash berry, joint-  
 wood berry, whitewood berry, Newfoundland.  
*Viburnum pauciflorum*, Pylaie, squash berry, Labrador and New-  
 foundland.

## RUBIACEÆ.

- Cephalanthus* (sp.), button willow, Cal.  
*Diodia teres*, Walt., button weed, Kansas.  
 button weed, poor weed (Dewey).  
*Galium asprellum*, Michx., clivers, South Berwick, Me.  
*Galium Mollugo*, L., Scotch mist, Orono, Me.  
*Galium triflorum*, Michx., *Waldmeister*, Cal.  
*Houstonia cærulea*, L., star flower, Medford, Mass.  
 star violet, wild forget-me-not, Waco, Tex.  
 sky flower, Conn.  
 bright-eyes, Boston, Mass.  
*Mitchella repens*, L., snake plum, Turner, Me.  
 pigeon plum, South Berwick, Me.

## DIPSACEÆ.

- Scabiosa atropurpurea*, L., consequent roses, Plymouth, Ohio.

## COMPOSITÆ.

- Acanthospermum xanthioides*, DC., Paraguay burr, sheep burr  
 (Dewey).  
*Achillea Millefolium*, L., deadman's daisy, Labrador and Newfound-  
 land.  
*Ambrosia Artemisiæfolia*, L., hay-weed, ox-tail, bitter-weed, Kansas.

<sup>1</sup> Mistakenly used in cases for which *Xanthoxylum* is prescribed in handbooks of domestic medicine.



- Ambrosia trifida*, L., blood-weed, Tex.  
horse-weed, wild hemp, Kansas.
- Anaphalis margaritacea*, Benth. & Hook., pasture everlasting, Kennebec Co., Me.  
ladies' tobacco, New Durham, N. H.
- Antennaria plantaginifolia*, Hook., dog's foot, Andover, Mass.
- Arctium Lappa*, L., cuckle buttons, South Berwick, Me.
- Artemisia spinescens*, Eaton, bud-brush, Wyo.
- Artemisia tridentata*, Nutt., sage-brush, Wyo.
- Aster* (sp.), purple daisies, Monroe, Wis.
- Aster linariifolius*, L., wild Isaacs, Wellfleet, Mass.
- Baccharis pilularis*, DC., cotton plant, Cal.
- Bæria* (sp.), fly flower, Cal.
- Bidens* (sp.), beggars' needles, Morristown, N. J.
- Bidens frondosa*, L., cuckles, Alcove, N. Y.
- Bidens frondosa*, L., and *Bidens connata*, Muhl., boot-jacks, Western Conn. and Philadelphia, Pa.
- Bigelovia* (sp.), rabbit brush, Colo.
- Carduus arvensis*, L., cursed thistle (Dewey).
- Centaurea Melitensis*, L., Tocalote, Cal.
- Centaurea nigra*, L., broad weed, St. John's, Newfoundland.  
French tobacco, Bay of Islands, Newfoundland.
- Centaurea solstitialis*, L., star thistle, Cal.
- Chrysanthemum Leucanthemum*, L., bachelor's buttons, Labrador and Newfoundland.
- Cnicus lanceolatus*, Hoffm., boar thistle, Kansas.
- Cnicus muticus*, Pursh., horse-tops, White Bay, Newfoundland.
- Cotula coronopifolia*, L., brass button, Cal.
- Dysodia chrysanthemoides*, Lag., stinkweed, Kansas.
- Erigeron acris*, L., farewell-to-summer, Labrador and Newfoundland.
- Erigeron annuus*, Pers., white top (Dewey).
- Franseria Hookeriana*, Nutt., sand burr, Cal.
- Gaillardia pulchella*, Foug., niggertoe, Kansas.
- Gnaphalium decurrens*, Ives, poverty weed, South Berwick, Me.
- Grindelia* (sp.), gum plant, rosin weed, August flower, Cal.
- Grindelia robusta*, Nutt., gum plant, Cal.
- Grindelia squarrosa*, Dunal, gum plant, rosin weed, Wyo.
- Helenium tenuifolium*, Nutt., yellow-dog-fennel (Dewey).
- Helianthus petiolaris*, Nutt., sandhill sunflower, Kansas.
- Hemizonia* (sp.), tar weed, Cal.
- Hemizonia pungens*, T. & G., tar weed, Cal.

- Hieracium aurantiacum*, L., Burmah weed,<sup>1</sup> devil's paint-brush,  
Penobscot Co., Me.  
Venus's paint brush, Penobscot Co.,  
Me.  
artist's brush, red weed, fireweed,  
Dover, Me.  
arnica, Montgomery Co., N. Y.
- Hieracium proœltum*, Vill., devil's paint-brush, devil's weed, king  
devil weed, golden hawkweed (Dewey).
- Iva axillaris*, Pursh, poverty weed, Wyo.
- Lactuca* (sp.), milkweed, Me.  
sow thistle, Monroe, Wis.
- Lactuca Canadensis*, L., horse weed, devil's iron-weed, Kansas.
- Layia* (sp.), tidy-tips, Cal.
- Leontodon Autumnalis*, L., August flower, Newfoundland.  
horse dandelion, St. John's, Newfound-  
land.
- Leptosyne gigantea*, Kellogg, turpentine weed, Cal.
- Liatris scariosa*, Willd., colic root, South Berwick, Me.
- Madia* (sp.), tar weed, Cal.
- Porophyllum gracile*, Benth., poison flower, Colorado River.
- Pyrrhopappus Carolinianus*, DC., dandelion, Waco, Tex.
- Senecio aureus*, L., groundsel, Labrador and Newfoundland.  
Ebbens root, Livingston Manor, N. Y.
- Senecio vulgaris*, L., groundsel, pig flower, Trinity Bay, Newfound-  
land.
- Silybum Marianum*, Gærtn., milk thistle, Cal.
- Solidago* (sp.), yellow-top, Northwestern Pa.
- Solidago bicolor*, L., white goldenrod, silver rod, South Berwick, Me.
- Taraxacum officinale*, Weber, *dashaloga*,<sup>2</sup> Little Compton, R. I.  
dumbledore,<sup>3</sup> Labrador and Newfound-  
land.
- Verbesina encelioides*, Benth. & Hook., dog weed, Kansas.
- Wyethia* (sp.), sunflower, California compass plant, Cal.
- Xanthium spinosum*, L., Chinese thistle, dagger cocklebur, spiny  
cocklebur, Bathurst bur (Dewey).
- Xanthium strumarium*, L., pigs, Cal.
- Zinnia elegans*, L., niggerheads, St. Joseph, Mo.

*Fanny D. Bergen.*

<sup>1</sup> So called because its appearance in the region coincided with the return of a missionary.

<sup>2</sup> Name perhaps Gaelic, used by a Scotch family.

<sup>3</sup> A name occasionally heard, though dandelion is the name in general use.

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## FOLK-LORE SCRAP-BOOK.

**DIVINATION IN SOUTH AFRICA.** — In his recent account of the Ba-Ronga, of which a notice will be found below, Rev. H. A. Junod explains their system of divination. The principal objects employed are astragali or bones, which are cast like dice. It is thought that dice are derived from astragali; and it is known that astragalomancy was practised by the ancient Greeks. It is therefore interesting to find a modern survival of this method of divination.

"The game of bones is composed of twenty-seven objects, which, in general, go by couples, and which can be divided into two classes: astragali and assistants. The former are fourteen in number. Seven are taken from goats of different ages and sexes. They represent the members of the family, for the goat is the domestic animal *par excellence*. The astragali of the he-goat, the mother-goat, and the young she-goat therefore correspond to the father, mother, and young wife. Those of the female kid, suckling or weaned, are the young girls little or older, while those of the male kid designate the boys, small or large.

"Seven other astragali are derived from other animals: Those of the boar and the sow represent the spirits of ancestors, of gods who, like the boar, remain concealed in the bush, and issue in order to attack the villages, like wild animals that assail the fields for the purpose of ravage; those of the male and female gazelle are casters of lots; for the little antelope from which the astragalus is taken, like the sorcerers, is of gray color, and walks by night! It also represents travellers, for it is constantly on foot, and lovers, perhaps for the reason that it wanders freely, especially in the night-time! Spoon (the informant) had in addition a gray bone taken from a red antelope called mangoulué. The second he had no doubt lost. This indicates criminals who shed blood. Finally, the two last astragali were those of the ape and the monkey; they possess a very different form, and should signify the bush, influences from without.

"The astragali, then, denote in a general way the different persons who make up the Ronga village, and the personal agents (gods, sorcerers, etc.) who intervene in the life of the aborigines.

"The assistants, also paired, seem rather to correspond to the different objects among which the native moves, the different principles beneath the influence of which he supposes himself to be placed. In the first place four shells; two *Oliva* (or *Conus*), male shells, representing attributes of men (arms, civil courage) and two *Cypræa*, female shells, corresponding to the attributes of women (pots, pregnancies). On occasion, these shells designate also laughter or tears. Two fragments of the carapace of a male and female turtle represent peace or distress. Two black stones found in the interior of the crocodile signify night, bad news. Two kernels of 'nkanyi,' of abnormal shape, indicate the vegetable kingdom, trees, and also medicines. The nail of the ant-eater, a mammal which digs great holes, is the digger who prepares tombs, denoting approaching death; and

finally a brilliant stone of peculiar form found on a journey, is fortune, luck, or money. To these objects, other diviners certainly add others. . . .

"And now what is the system of interpretation of the bones? Let us set forth, in illustration, the different acts of a typical consultation.

"A woman, the mother of a family, falls seriously ill. Her husband hurriedly sends a little boy to summon the doctor. The latter sends by the messenger his basket of bones. He himself, without delay, resorts to the village provided with a special staff, bent at the end, with which he arranges his bones, and after the consultation collects them together. Old umbrella-handles are especially appreciated for this purpose. He arrives. The father of the family, or rather the person who is 'the master of the sick' takes the bones between his two hands, sorts them well, and casts them on a mat spread on the earth to serve this use. . . . His staff in hand, the diviner undertakes to explain the signification of each astragalus and each assistant. The persons present grouped about the mat answer his demonstration by an exclamation in Zulu, signifying, 'We understand, we agree.' Each of the bystanders is acquainted with the meaning and interpretation of the bones ; each is able to judge whether the diviner explains the lot according to the rules. Supposing that the arrangement of the bones has no relation with the case in hand, that is to say, with the illness of the mother of the family, they will be thrown over again, until the astragalus of the mother-goat occupies a prominent position, and the bones permit the examiner to discover the cause, result, and remedy of the malady.

"This interpretation is not subject to the arbitrary decision of the diviner. Certain principles are at the basis of this divination ; the principal are as follows : The diviner must take account of the manner in which the bones have fallen, the direction to which they point, and their respective position. Hence result endless combinations, among which the ingenuity and artifice of these persons have full play. Each of the objects above enumerated may fall in one of two ways, according as it shows the convex or concave side. If convex, it is positive. The being represented is like an animal firmly planted on the feet, living, acting, — in health, if the astragali of the goat are concerned, — ready to injure, if those of boars and antelopes are in question. The shells present their convex face, that is to say that the pots or the weapons are in satisfactory condition. If the carapace of the tortoise lies in this manner, there is peace in the village : no distress, one breathes quite at one's ease, according to the picturesque expression of the Ba-Ronga. If the ant-eater's nail is so turned, it represents the digger who comes to dig the tomb. On the other hand, if the bone shows its concave side, the being or principle represented is in its negative state. Such or such an animal on its back, the four legs in air, represents sickness, — in the case of the astragali of goats, — inability to injure, if the astragali of the boars or gazelles are on their backs, — distress, if the tortoise is on the wrong side. Masculine or feminine shells, presenting their elongated openings, may signify that manly courage has disappeared, arms or pots are broken, but also laughter or tears, — all on account of these wide orifices ! "

The writer illustrates the divination by an illustrated example, too long to cite here, showing the manner in which the positions of the bones are able to furnish directions in the case of the sickness already mentioned, and proceeds with a second example.

"After Spoon had finished arranging his bones, and explained the combinations, I took them in my hand and threw them at haphazard. 'Ah!' said the diviner, his eyes shining with pleasure; 'ah! you have made the lot speak! These two crocodile stones indicate a hidden treasure, buried in the night and darkness. It has been interred somewhere by Gazelle, the father of the family, whom you see yonder on his back, dead in the course of a long voyage, killed by the Red Antelope, the criminals of another country, perhaps the Boars who plunder passers-by on the roads of the gold mines. Goatling, the son of the dead, there on the left goes in search. He will find the treasure at the foot of a tree; look, he is turned toward Nkanyi, the kernel who represents a vegetable! It is certain that he will find the hiding-place in which his father has hidden the pounds sterling at the foot of a tree, for look! the Kids, the young girls, issue from the village, and go to sing and dance in the country; consider these two Shells who are bursting with laughter!'

"A long initiation is necessary before promotion to the rank of the professional diviner. It is necessary to collect with perseverance the several pieces of the game, and to practise as apprentice during a period. When one has become expert in the art, he resorts to an old practitioner, who cooks the bones in the stomach of a chicken, and first causes the initiated person to eat poultry. Next, the latter buries his precious astragali in the sand of the road, not far from the village. He conceals himself in the vicinity, and when a married man passes, he proceeds to disinter He-goat; when a woman passes, She-goat, and so on, until all his bones have 'returned to him,' according to the consecrated expression. The third act takes place at the house of the master. He spreads out all the bones, and the young man must take them up one after another with closed eyes, in the order indicated by the elder. Probably this is to ascertain whether the pupil can recognize them by the touch alone. Then follows a purification with the leaves of the 'mpflou,' doubtless in order to remove the ignorance and folly which may remain in him; henceforth he has the right of counting himself as a member of the fraternity of diviners, and demanding a payment in silver (from three pence to a shilling and more) for his consultations; up to this time he demanded only iron bracelets as fees; he suspended them to his basket of bones, and with this somewhat heavy money he has paid his admission charge, for he has handed them over to his master in obtaining the right to be considered as such."

Mr. Junod inquires as to the sincerity of the diviners, and concludes that their profession depends on a basis of genuine belief, naturally mingled with imposture, as with persons in all ages who have practised kindred arts.

It is to be noted that the practice of divining with astragali is extensively diffused in Africa; it remains to be seen whether the rules agree. Mr. Junod points out that the professions of priest, medicine-man, exorcist,

second-sighted person or seer, and diviner, are not to be confounded, as is constantly done even in scientific books, even though several of these arts may sometimes be exercised by the same person.

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## NOTES AND QUERIES.

**CERTAIN IRISH SUPERSTITIONS. 1. *Monsters of the Lake.***—In the mountainous region which extends from the western limits of the county Cork throughout the most picturesque portions of Kerry, there are many deep and gloomy lakes, nestling under rugged cliffs, and removed from the noise of human activity. Such are the loughs along the Caha ranges, and the well-known Devil's Punch Bowl upon Mangerton. Many of these lakes are regarded with superstitious veneration, for in their depths is supposed to dwell a monster, shaped like a foal or calf, of great size. This creature is never visible in the daytime, but by night it sallies forth to feed upon the pasture by the shore. As a rule the herbage is stunted and of little value, but it sometimes happens that a meadow coaxed into being with infinite pains will be found to have suffered from nocturnal trespass.

On one occasion, when this had been the case, a poor farmer and his two sons determined at whatever risk to intercept the marauder. For this purpose they provided themselves with sticks, and concealed themselves beside the low stone wall that girt the little field. It was moonlight, and every object was distinctly visible. The lake was as clear as by day, and every ripple could be heard. The watchers had remained upon their post for some time, and were already growing drowsy. The party was about to depart, when their attention was attracted by a violent disturbance in the waters. They saw something rise to the surface and swiftly swim ashore. As it landed they could make out a curious four-footed animal, rather taller than a horse, which leaped over the low wall and entered the meadow. After watching for some time, their fears gave way to indignation. They held a whispered consultation, and then crept cautiously round in such way as to cut off its retreat toward the lake. When the creature had satisfied its hunger, it turned toward the water, and was confronted by the men. They advanced boldly, seeking to intimidate it with shouts, and flourishing their sticks. Presently, however, they shrank before the threatening aspect of the beast, which advanced on them in apparent fury, while sparks seemed to fly from its mane and tail. They instantly took flight, and never again ventured to interfere with the depredator.

**2. *Fairy Gold.***—It is still common to meet with persons who get what they call a "warning" in a dream. They are advised to dig by night in some old "fort" or "rath" for the fairy gold which is always hidden in such places. It is a dangerous task, which the natural covetousness of the poor induces them to undertake. A year ago, the sister of a poor laborer returned from the United States. Before leaving America, she had twice dreamt of finding gold in a fort near her brother's cottage, and on the very night of her arrival the two repaired thither. They were unsuccessful, and

the brother refused to make any further attempt. The woman persuaded her cousin, an elderly, industrious, and most sensible man, to aid her, and the pair pursued their quest day and night, until they had completely undermined the rampart of the fort. In spite of ill-success, they continued their labors, which ended only by the sudden death of the cousin. The doctor gave heart disease as the cause; but according to the unanimous verdict of the neighbors, death resulted from the anger of the fairies, which had been aroused by their temerity in interfering with their possessions.

3. *The Phantom Coach*. — Of legends which appeal to the imagination, few compare in effect with that of the Phantom Coach. In my childhood I have often lain awake and trembled while I fancied that I heard the sound of its ghostly wheels. It was said to start at midnight from an old churchyard, where many generations of the dead lay sleeping, and, after calling at a ruined castle, to visit every burying-place in the neighborhood. I have been told that many belated wanderers have been met by the spectacle of a mourning coach with headless horses, while others have seen nothing, but been alarmed by the sound of wheels and hoofs. In Italy and Spain there is a belief in just such a ghostly hearse; and to the same class belong the headless steed of the Alhambra and horsemen who gallop about, as well in Andalusia as in Dunkerron, carrying their heads in their hands, or destitute of them. There is in Cumberland a family that for centuries has lived in the old seat. Whenever any of the race is about to die, a hearse with four horses is heard to drive before the house. It may not be audible to a member of the family, but some one, guest or servant, is sure to hear it.

4. *Supernatural Hounds as Death Omens*. — Dogs are still believed in Ireland to be affected by the approach of death, and this belief is not confined to the uneducated. Packs of supernatural hounds are heard to mourn the death of some stanch old sportsman, and I remember an account of such a case. A man had been spending the day at Newmarket, a little village in the county Cork. He had accomplished about half his journey, and was travelling at an easy pace, when his attention was roused by the cry of a pack of foxhounds. Fancying that he was mistaken, he paused to listen, and could plainly hear the sound as if from among the graves; his horse pricked up his ears, but manifested no further uneasiness beyond the natural inclination of an old hunter to take part in the chase. As he resumed his course he could at intervals hear the cry, which lasted until the pack apparently killed in the little wood of Lisdargan. On reaching home, he learned of the death of his uncle, which had taken place about a quarter of an hour before, and who had died quite unexpectedly, after raising himself in his bed, and in the act of cheering on a pack of hounds.

A few years ago, toward the end of August, after a day spent in shooting on the hills, I sat down to rest on the mountain side, in company with an old keeper who was a firm believer in ghosts and fairies, whom, in common with his neighbors, he preferred to mention as "the good people." After entertaining me with several marvellous anecdotes of the experiences

of his friends, favored ghost-seers, I asked him if he himself had ever seen anything supernatural. I give his story as nearly as possible in his own words: "T was of an evening, for all the world like this, that I went up the Sliggoh to drive hither a share of goats that I had, that were facing west into the Cummeens. I found the goats, and, as well became me, I turned them in atowards the cliff, when, the Lord save us! I heard a noise like the cry of hounds. What must this be? says I to myself; sure there is n't a hound in the barony, good or bad, these times, and who'd be hunting in summer. Well, with that I hear the noise again; and where 'an I heard it first back west at Ballydaly, it was now seemingly coming down the hollow betwixt Shanacknuck and Ounaglure. The sun was fast setting, and I put my two hands to my eyes to shelter them from the blaze that was blinding me intirely. I waited so for a piece, and not one happort did I see, only the noise ever and always coming nearer and nearer. Of a sudden I thought there was something moving down on the inch at the bottom of Conny the law's land, and my dear, what was it but a man in a red coat, and he riding a big black horse in a full gallop! The man was waving his hand as he faced in for the big ditch bounding Jerry Looney's. He tuk it in one fly, and then he turned his horse and leaped the bareen, as your honor'd lep the kippen I'm houlding in my hand. As he came along, I could hear the cry of the hounds plainer and plainer from all around him, but not a sketch of a dog could I see if you were to give me Ireland that minute. Well, to make a long story short, I was that frightened that I was, saving your presence, pouring out with the prosperation. But, any way, I could n't take my eyes off the man, and I watched him going like mad through the cornfield on the widow's farm. 'Whoever you are, you're done now, my man,' says I, 'for that horse of yours 'll never carry you safe over the wet montanes beside the river.' But man alive, he made nothing of them same! He went over them as if they were the driest field in the old master's place; and what's more, though your honor minds well what Colley's vein was like before 't was drained, I'm blessed this minute if he did n't ride it down where you'd hardly say there was footing for a snipe, let alone for a man on horseback! When he got well in towards the old bog road, what does he do, only wheel around as if he had a mind to cross the coast road and come up upon the mountain. 'It's me he's after, sure enough,' thinks I, and I tried to get up, and let a screech out of me, but, if you'll believe me, I could only set where I was, so wake as the child in the mother's arms. 'If he crosses the road, I'm a dead man,' says I, and I raly believe if he had the life would have left me that very minute. Glory be to God, 't was a terrible time, and you may say I was thankful when he changed once more, and, driving over by the Dawheen's, went straight for Duhallow. Right opposite him now was the holy well of Tubberit. As he came nearer and nearer to the blessed place, I seen a wonderful change come over him. So far that horse of his was racing like the wind, with the head on him stretched out, pulling and dragging as if he'd make garters of the reins. The man, too, was sitting up straight, and 't was an admiration the way them dogs, for all I could n't see one bit of them, was giving tongue all through. But now, why, I could n't rightly



hear the hounds at all, and the horse seemed all as one dead beat. As to the man, — well, I never seen its aquil in all my born days ; you'd say 't was the way he was drunk, or sick, or someways quare in himself, if 't was only the way he's rowl about and nearly tumble to the ground. They were just about three spades off the well, when the horse stepped dead up as if he was shot. What does my man do then, only seemingly try and coax him in every whole way he could. It was n't the laste good on earth. At last he up with his whip, and he hits him one clout. Man dear ! it sounded for all the world like the blast out of a quarry ; and that the two hands may stick to me if the sparks did n't fly out of his ribs like chaff out of a machine. 'T was then, you may say, he threw a lep into the air, and, as he rug up upon his hind legs, I thought every whole minute he'd be back upon his rider. When he had gone on that way for a good piece, without setting one foot nearer to the well, I heard quite plain the most elegant music in the whole wide world. It seemed louder than the strongest pipies, and all through there was a soft crawnawning, mostly like a fiddler, but a dale sweeter. And wherean before I was that dead out from the fright, I grew now boulder and boulder, till faith I did n't care so much as one happorth for ever a thing living or dead. Howsomever, I watched the man all through, and I won't belie him to your honor ; whatever he was, he began to fade away, just as you'd see — the Lord between us and harm ! — the fog melting away at sunrise from the mountain. Every whole minute I had harder work to see him, till when at last the music gave one long loud report, and he was gone ! and if I put my two eyes on sticks, I could n't see or hear him, or his horse, or the music, for ever again."

*Maurice McCarthy O'Leary.*

DE SECON' FLOOD. STORY OF A NEGRO NURSE. — A correspondent sends a negro tale, calculated to illustrate the manner in which a trifling incident may receive mythologic expression and figure in a story. The narrative relates to a storm at Fortress Monroe, where the reciter lived, in a cottage opposite the engineers' quarters, locally known as "The Row," and situated directly on the beach. On stormy nights, as a great favor, she would relate her experience, to which she always gave the name of "De Secon' Flood," and related in the same words: "Hit happen on a Sat'day, dat flood did, soon in de mornin'. Tom cum to milk de cow, and fin' a mos' turrible state of affairs. Flower, she was de cow, was a stannin' in de wata', mos' ober her knees, an' dat afeard dat de po' critta' couldn' gib one drap ob milk. Tom was mos' as skeerd as de cow, when he see de shed a tremblin' like it gwine to fall. So he comed in de kitchen a hollerin' lek he los' his min', arter me: 'For de Lawd sek, mammy, git outen de baid, or you 'll be drowned in de wata', hit's nigh up to de gret house, hit kibber de flo' down heah in de kitchen, de baf house is wash clean away, and seem like de cow shed is a gwine to gib away ebery blessed minit.' Si I jes gits outen de baid, an' trowed my close on dat quick dat I neber know tel long a'ter dey was on wrong side out. When I git down,

I hea' sech a drefful loud soun'. I mos' afeard to luk, 't was dat dark, hit mout be night, de wata' was a poun'in de sho', and a tumblin' agin de po'rch tel hit shek, an' ebery wabe cum nigher and nigher. I don' know which way to tu'n, but I jes kibba' meh haid, an' me an lil Nancy run tro de wata', an' seem like de win' gwine blow us in de sea afo' we reach de po'ch. Den we try our bes' to wek 'em up in de gret house, but hit didn' mek no diffrence how much noise you mek, de wata' an' win' mek mo', so nobody couldn' hea' nothin'. So I up an' say, 'Le's bus' dat do' in, afo' dey is all drowneded in de wata', we mus' git to dem innocen' chillen.' Bein' as nobody was da' to unlock de do' an' ax no odds of, a'ter we bang, we tro ourse'f again' de do', tel de do' bus' open. I don' know what de gobernmén' goin' to say 'bout breakin' his locks, but we done hit. Den ole Ma'ser hea' sech a clatta', he wek, an' call down an' say, 'What you niggers mekin' so much nòise an' 'fusion 'bout?' So I jes' up an' say, 'De secon' flood cum, an' if he didn' min' to be drowneded, like a rat in a trap, dey had all betta' be a gittin' outen de house.' I was up dem sta'rs in less dan no time, an' try my bes', me an' my lil Nancy, to wek dem lil chillen, but dey mighty loth to mobe. When I tell 'em 'bout de wata, surroundin' de house and kiverin' de face of de uth, dey didn' b'lieve ole Mammy, 'case she done cry wo'f once too offen. So I pull 'em up an' say, 'Honey, de secon' flood is hea' sho' as you're libin', hit sutinly is. Let po' Mammy dress you afo' you git drowneded in de wata'.' Den dey all 'an' to be dress' fus', so we dress 'em quick as lightning. Den I tuk 'em to de winda' to luk outen hit, and when dey hea' de mighty rushin', an' a roarin' an' a tumblin' again' hit, den in co'se dey git mighty afeard, an' puts dey lil han's in Mammy's lap, an' cry so, I tell 'em to be like Mammy an' not to be skeered, nothin' couldn' hut 'em while I was da', to trus' in de Laird an' he purvide. Presenly I push de jalouses open, an' I won' nebba' forget dem monsus wabes, how dey was a dashin' an' a thunnerin' an' a rollin' so high you couldn' tell de sky from de wata', an' I mos' tink it open, an' jes fall from da'. I tout fo' sho' de las' day come lek a tief in de night. I bus' out a cryen, an' I pray berry loud, an' ax de good Laird to hab mussy on dis po' ole nigga', an' I sez I'll be mighty bleegeed ef he 'scuse me dis time, fo' nebba' prayin' 'gainst bein' drowneded in de wata'. I know I all'as hab pray 'gin de rocks an' de mountains fallin' on dis po' sinna', when I sutnly knowed da' wan no rocks an' mountains heah, but 't was case I think fo' suttén, dat Massa Noah dun settle 'bout de wata' an' de flood mid de rainbow, long time ago, when de fus' flood cum. While life lasses, ef I'm spard dis time, I won' pay no mo' 'tention to rainbows, case dis sutnly prob' dey ain' no truf 'bout 'em." The narrator continued her relation in the same manner.

*Mrs. E. T. Boag.*

## LOCAL MEETINGS AND OTHER NOTICES.

ANNUAL MEETING OF THE AMERICAN FOLK-LORE SOCIETY, 1898.—The annual meeting will take place in New York, at Columbia College, on Wednesday and Thursday, December 28 and 29. Further information will be furnished hereafter. Members intending to present papers will please send the titles to the Permanent Secretary.

BALTIMORE.—The following report gives an account of the proceedings of this local society during the past year.

*November 11, 1897.* The regular meeting of the Baltimore Folk-Lore Society was held by invitation in the Friends' Meeting-house, Park Avenue and Laurens Street, the President, Dr. Henry Wood, presiding. An interesting report was made on work undertaken by the society; that of making a collection of folk-lore from the state, both through the public schools and through affiliated societies. A society was reported as having been already established in Annapolis. A paper was read by Mrs. Albert Leakin Siousat on "Satanic Possession in Plantation Life." It was largely devoted to personal recollections and experiences. Miss Mary Speers gave a valuable paper on a collection of folk-lore material she had collected in Anne Arundel County, Md.

*January 14, 1898.* The meeting was held in the Donovan Room, McCoy Hall, which, through the courtesy of the Johns Hopkins University, has become the permanent home of the society. Dr. Henry M. Hurd read the first paper of the evening, which was written by Dr. George M. Gould, of Philadelphia, the title being "Child Fetiches." This paper has since been published in the "American Journal of Psychology." A paper was also presented by Miss Marion V. Dorsey, on "An Unwritten Legend of Sharp's Island."

*February 25.* At this meeting an interesting paper was read by Mrs. John C. Wrenshall, on "Some Present Day Charms and Spells." Mrs. Wrenshall dealt largely with the subject of warts and their cures, as they have come under her personal notice. A paper by Mrs. Fanny D. Bergen, of Cambridge, on "Personal Experiences of a Collector of Folk-Lore," was then presented and read; also a third paper contributed by Mr. H. H. Bowen, on "The White Mule of the Marshes," being a tale of Dorchester County.

*March 25.* A paper was presented at this meeting by Dr. Paul Haupt on "Tattooing among the Semites." This communication has subsequently been read at the meeting of the American Oriental Society in New Haven. A paper was also presented by Professor M. C. Sutphen on "Bits of Ancient Magic." Both of these papers aroused interesting discussions.

*April 22.* At this meeting the annual election of officers took place, and the following were elected to serve for the year 1898-1899: President, Dr. Henry Wood; vice-president, Mrs. John C. Wrenshall; secretary, Miss Annie Weston Whitney; treasurer, Dr. Henry M. Hurd; council, Dr.

Maurice Bloomfield, Dr. Kirby Smith, Dr. C. C. Marden, Mrs. Waller Bullock, Mrs. John D. Early, Miss Mary Worthington Milnor, Miss Mary Willis Minor. The business being over, a paper was read by Mr. Percy Reese that was written by Mr. Adolph Roeder, on "Eliminations in Folk-Lore Symbolism."

*May 27.* Dr. Hurd presented a most interesting paper on "Tattooing." He also gave a talk on "Maryland Farm Names," giving the names of some that had come under his notice and clearly suggested a folk-lore background. Additions were made to the list by members present. Miss Mary Speers gave some interesting "Maryland Variants of Folk-Tales."

An interesting feature of the meetings is the "Question Box;" into which are put odd bits of folk-lore, obscure references for future study, and any matter that might interest the society. These bits are filed away for future use or reference.

## BIBLIOGRAPHICAL NOTES.

### BOOKS.

THE ENGLISH AND SCOTTISH POPULAR BALLADS. Edited by FRANCIS JAMES CHILD. (Part x.) Boston: Houghton, Mifflin & Co. Pp. 283-569.

The great work of Professor Child reaches its conclusion with this part, forming the second half of the fifth volume. The part is devoted to supplementary matter, including "Additions and Corrections," "Glossary," "Sources of the Texts," "Index of Ballad Titles," and "Bibliography." An interesting feature is a collection of hitherto unprinted melodies. Among the additions of especial interest are ballads obtained in North Carolina, by Mrs. E. M. Backus. One of these, "The Wife of Usher's Well," No. 79, is a very beautiful example of the preservation of a mediæval ballad. A version of No. 2, "The Elfin Knight," has been printed in this *Journal*, vol. vii. p. 228.

The editing of the part, a laborious task performed with minute care and wide learning, has devolved upon Professor G. L. Kittredge, who has added a biographical sketch of Professor Child.

The task which Professor Child had set himself consisted in a complete edition of English ballads, including every valuable copy of every known ballad. As the material can never be increased, this edition must forever remain a monument of the industry, sagacity, and learning of its author. As necessary to the elucidation and comprehension of the songs, all other ballad literature has been drawn on for illustration, the brief prefaces to the ballads constituting models of comparative research.

It had been the intention of Professor Child to introduce into this concluding part a brief general introduction, treating important questions of theory, relating to the periods, sources, and manner of composition of the ballads; but this study remained unexecuted and he left no notes sufficient to indicate his opinions. This theoretical examination, which in his mind

occupied a secondary place, therefore remains for others to complete. This work, however, has established important principles.

First, in regard to diffusion. The pride which Scotland has taken in its popular songs has led to a very general but altogether erroneous view of their origin. Almost all writers who have undertaken to treat of Scottish or Border ballads have regarded these as of local development, the expression of the nature, society and character of North Britain, a treasure quite distinct from any belonging to England proper. On the contrary, it may be said that there is no such thing as a distinctively Scottish popular song, unless a few later historical ballads are to be so called. In general, Scottish ballads are only surviving dialectic forms of old English. Again, English ballads, for the most part, appear to be only branches of a West European tree.

Next, as to date. The great majority of the songs are of modern record. But the manuscript of one piece, No. 23, is attributed to the thirteenth century. It may be presumed that a considerable portion of the ballads recently taken down have been sung from a time as remote; and there is no unlikelihood that some of them might, in substance, have been heard two or three centuries earlier. In 1883 the writer of this notice affirmed ("Games and Songs of American Children," p. 11): "The English ballad was already born when Canute the Dane coasted the shore of Britain; its golden age was already over when Dante summed up mediæval thought in the 'Divina Commedia;' its reproductive period was at an end when Columbus enlarged the horizon of Europe to admit a New World; it was a memory of the past when the American colonies were founded." These views were at the time unreservedly approved by Professor Child, and in spite of all the admitted difficulties of the subject, we believe his opinion, as respects the outlines of the doctrine, had undergone no alteration. His comparative notes (such as those contained in prefaces to Nos. 7 and 59) indicate a very ancient origin for certain ballads.

*W. W. Newell.*

**FOLK-LORE. OLD CUSTOMS AND TALES OF MY NEIGHBORS.** By FLETCHER MOSS, of the Old Parsonage, Didsbury. Published by the author from his home, the Old Parsonage, Didsbury; and from his room in the Spread Eagle Hotel, Hanging Ditch. Manchester, March, 1898. Pp. xvii, 332.

The non-commercial character of this beautiful volume gives it an additional charm. It is liberally illustrated with presentations of such scenes as only England can furnish; quiet parish churches, ample halls, noble oaks, landscapes from the tranquil fields of Cheshire. It is impossible for an American to examine the book without a sigh over the deficiencies of his own new land, and without regret that even in England the peace and picturesqueness of the past is daily being merged in prosaic and bustling modern life. The character of the volume answers to its aspect; we have no labored scientific classification or discussion of origins, but the pleasant and discursive ramblings of a wanderer who, with plenty of leisure and no end but his own satisfaction, pauses to consider the

quaint fashions and customs which come in his way, and which he pleases himself with describing. In so doing, he flatters the reader by confidence; he shows the rural parsonage in which his own days are spent, its secluded garden, the bench on which he sits, the friend with whom his days are passed; and this so simply and naturally that one cannot but be grateful for the favor.

The first chapter, devoted to "Birth," asks: "What is the first food given to a baby?" Few people know, and such as do will not always tell the truth. The doctor is not likely to be informed; it is the monthly nurse who takes on herself this important duty. The commonest answer received by the inquirer was, "Butter and sugar," while similar replies gave this nourishment as "Sweetened cream," or "Butter and honey." No doubt the object is symbolical; by giving the babe the sweetest food, a supply of such provision is insured in after life. As the author observes, sugar was formerly unknown, and honey was the common article used to sweeten things. He cites the passage of Isaiah: "Butter and honey shall he eat;" but in this case the writer is misled by the authorized version; the Hebrew passage has no reference to any such custom. Other first foods are employed: skimmed milk and water, castor-oil, or warm water with a drop of gin. The words of an aged lady are cited: "Well, old Betty Trickett was the most famous midwife in these parts. She brought all mine into the world, and the first thing she did was to bind their little heads with linen bandages as tight as she could bind them, with a bit of flannel on the top, and these bandages were kept on for six weeks; then she gave them rue tea." As Mr. Moss observes, rue, the emblem of sorrow, remorse, and regret, seems an unfortunate choice; yet it does not appear that the recipients were the worse.

It is still a general belief that if a child is born with teeth it will be "a hard-bitten one," one that will be selfish and probably come to a disastrous end. Shakespeare was conversant with the same superstition, writing of Richard the Third:—

The midwife wondered, and the women cried,  
"Oh, Jesu bless us! he is born with teeth."  
And so I was, which plainly signified  
That I should snarl and bite, and play the dog.

A curious instance is given of the popular belief that the husband may be affected by the pregnancy of his wife. "A man-servant who had been with me for some years, and whose wife was in the family way, became strange in his conduct. He would groom the horses and do his work before any one was up in the morning, and then absent himself. He went steadily worse, until the work was not done at all; and I was gravely told that it was because he was 'breeding;' 'his wife was going to have a child.' He had two little girls, and had not been affected before; but this time, I was told, it would be different—the child would be a boy." This turned out to be the case. The incident indicates the survival of ideas connected with the wide-spread custom of the couvade.

Familiar is the practice, still usual with nurses, of carrying a child

upstairs before it is taken downstairs ; but the writer mentions also the habit of taking the babies, in the best bib and tucker, with bells and coral, for a first visit, to some person known to be of "a good sort." This friend gave bread, salt, and silver, sometimes also an egg, the whole given in a small oval basket for good hansel.

In speaking of weddings, Mr. Moss justly censures the foolish and vulgar habit, borrowed from India, of throwing rice ; the old English practice being to strew flowers in the path of the bridal party, and offer bunches of wild flowers. On the other hand, throwing the shoe is ancient. Mr. Moss explains it from the habit of plucking off the shoe when parting with the right over a woman, and cites the example of the purchase of Ruth by Boaz. For our part, we should rather explain the custom as symbolic of a pleasant journey, a worn shoe, which has already accomplished many such travels, indicating speed and success.

The custom of having new clothes at Easter indicates its former office as beginning the new year. Easter food, with poor people, was furmety, wheat stewed until the kernel swells and bursts its outer bran ; this seems to have been practised as typical of the Resurrection. In a very pleasing passage, the author notices the manner in which certain flowers were associated with holy days ; he is inclined to ascribe the connection to the circumstance that these were grown more especially in the gardens of convents and monasteries. Thus the snowdrop, popularly called Fair Maid of February, comes into flower at Candlemas, and is the emblem of the purification ; the crocus flowers for St. Valentine's Day, the daisy or Herb Margaret for St. Margaret's Day, February 22 ; the bluebell for St. George's Day, at the end of April ; the Madonna lily for the Visitation, July 2. In his own garden he finds numerous self-springing flowers bearing religious names, and which he thinks may have been tended by priests connected with the church : monkshood, marigold, ladysmock, Star of Bethlehem, Solomon's seal, Aaron's rod, and the like.

We end a notice of this agreeable volume by mention of the manner in which a fanatical American superstition intruded itself among the ancient beliefs of an English parish. A melancholy looking personage called on the clergyman in order to make inquiry after a family from whom he was descended. His turned out to be a pious pilgrimage ; he was anxious as to the eternal welfare of his ancestors, whom, as he conceived, had not received a valid baptism. When the parson represented that it would be difficult to alter the baptism of one who had been dead for a century, and whose dust was probably dispersed, he quietly replied : "By proxy. Yes, by proxy. I would be immersed for them. Total immersion. I am a Latter-Day Saint from Salt Lake City. We do not believe in your baptism, but we believe that Jesus said unto Nicodemus, 'Ye must be born again of water and the spirit.' I am come from America to search for all my family and kindred, and when I go back I shall be baptized for all of them that I can find. Yes, friend, total immersion for each one of them separately."

*W. W. N.*

LES BA-RONGA. Étude ethnographique sur les indigènes de la baie de Delagoa. — Droit coutumier. — Vie natale. — Industrie. — Traditions. — Superstitions et religion. Par HENRI A. JUNOD, missionnaire a Lourenço Marques. (Bulletin de la société neuchateloise de géographie, vol. x.) Neuchatel: 1898. Pp. 503.

It is curious that recent studies of African folk-life have been made especially by missionaries born in the little province of Neuchatel. The "Angola Folk-Tales" of Heli Chatelain, printed in 1894 by the American Folk-Lore Society, was the first publication which furnished a satisfactory inlook into the mental life of the West African. It was followed in 1895 by the "Contes populaires des Ba Souto" of E. Jacottet, and in 1897 by "Les chants et les contes des Ba-Ronga," by Rev. H. A. Junod, who now carries on his researches by the present admirable volume, dealing particularly with manners and customs of this South African tribe. Thus light is being thrown on African ethnography, which will shortly possess a literature as extensive as that which deals with American aborigines, and probably much more complete, seeing that investigation is easier and the material less transitory. It is devoutly to be wished that all English and American missionaries had as wide intelligence and complete an outfit of learning as these excellent men from Switzerland, who have comprehended what is here not yet generally appreciated, that it is important first to understand folk whom you desire to instruct.

This book might make the subject of reviews in many different relations. To certain of the more important features of African folk-life, on which light is thrown, it may be possible hereafter to return. In another place will be found an account of an important contribution, made by Mr. Junod, in furnishing an account of African divination. Equally valuable will be found many other investigations, social and economic, as well as literary and ethical.

The Ba-Ronga appear to be a folk of a straightforward and simple, rather than mystical, turn of mind. Mythology, so far as known, plays an unimportant part; the author has found no star-lore. Ancestor worship is the basis of the established religion; nature myths do not play an important part. Nevertheless, this deficiency is possibly modern; there are indications of the existence of beliefs concerning the heavenly bodies. Speculation as to origins scarcely figures; no cosmogony has been found. If a conjecture may be allowed, the writer of this notice would suggest that this deficiency by no means shows the non-existence of such speculative mythology, but merely that it belongs to the esoteric system.

W. W. N.

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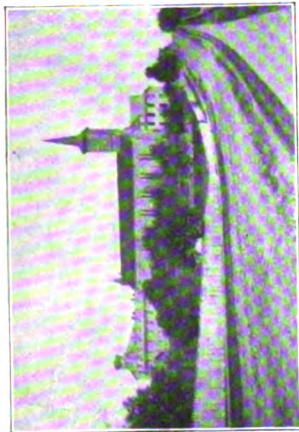
#### THE CORPUS CHRISTI FESTIVAL AT ST. MARY'S, PA.

The illustrations given on the following page relate to the article of Mr. Charles Burr Todd, published in the number for April-June, p. 126.





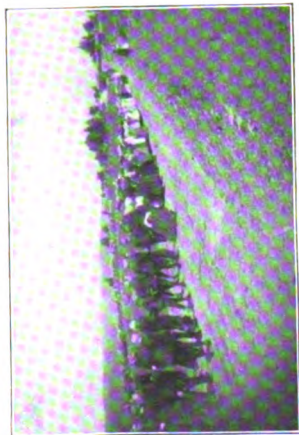
CEREMONIES AT THE ALTAR



ST. MARY'S, P.A., GERMAN CATHOLIC CHURCH  
(Convent in the rear)



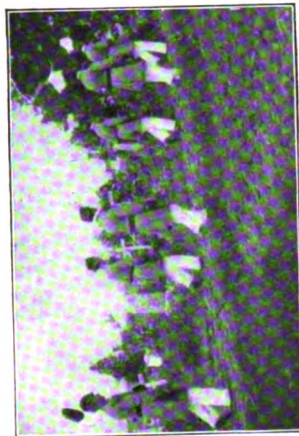
FLOWER GIRLS PASSING THE ALTAR



ON THE ROAD TO THE CEMETERY  
(Chapel in the distance)



THE CHAPEL IN THE CEMETERY



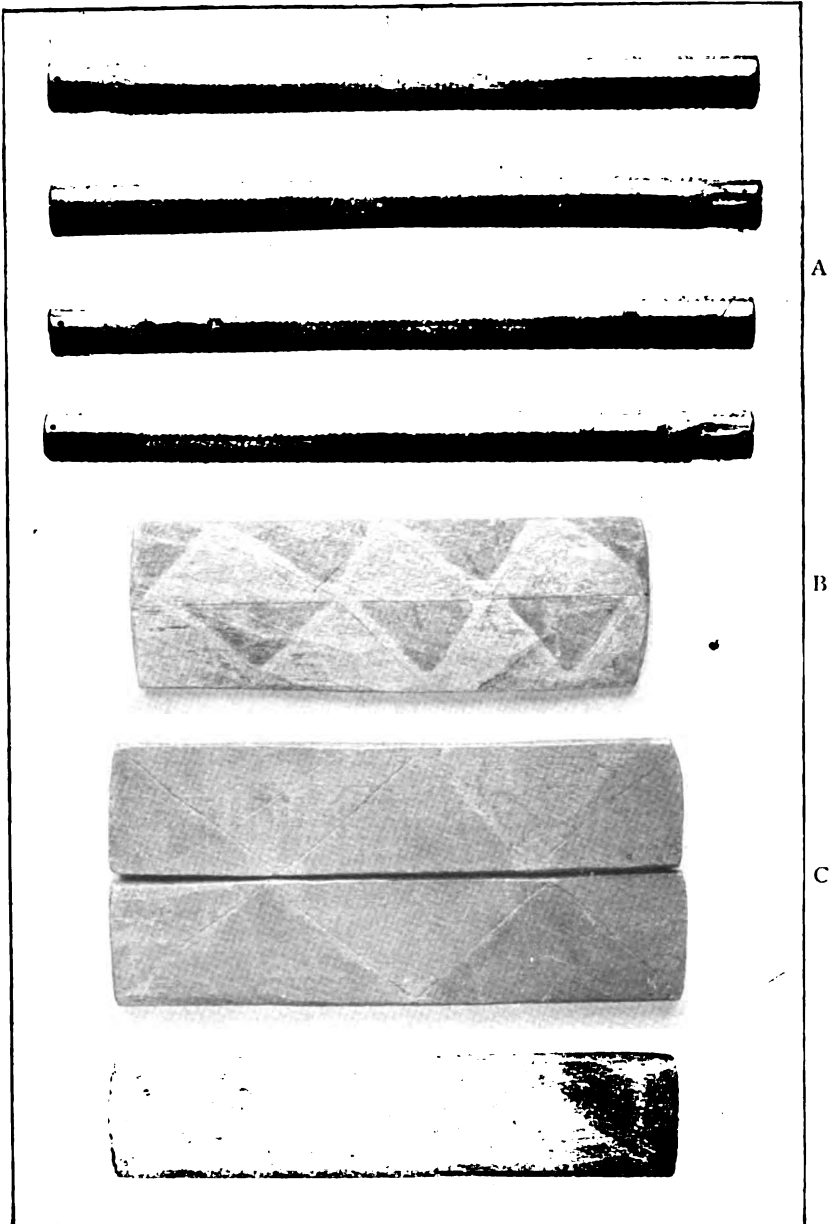
IN THE CEMETERY

*Photographed by Charles Burr Todd*





PLATE I



Zuni cane and wood gaming staves; obverse, showing derivation of chevron pattern on wooden staves from engraved canes. A, Set of four canes, United States National Museum, 69,277; B, Painted staff, one of set of three, United States National Museum, 69,003; C, Set of three painted staves, Museum of Science and Art, Univ. of Penna., 16,241.

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AMERICAN INDIAN GAMES.<sup>1</sup>

OUR ideas of a game are primarily associated with mirth, amusement, play, such, indeed, being the original meaning of our English word. A careful examination of games, however, reveals the fact that they originated not as pastimes, but as serious divinatory contests. This is especially true of the games of those we call primitive people or savages.

We quickly find that a distinction may be drawn between these sacred and divinatory games and the mimetic plays of children. In speaking of games I shall confine myself to the former class alone. The latter constitute another, though related, chapter in the history of culture. Children play at real games as they play at every other serious business of life. They thus perpetuate games that have otherwise disappeared. Hence the value of children's games in our study. At the same time, this observation applies chiefly to the higher cultures. In savagery we deal with the games of adults,—first of men, then women,—with games so complex that no child-mind could grasp their principles or objects; with games so wrought and interwoven with primitive concepts of nature and the universe that no modern mind could create or invent them.

When we review the true or divinatory games of the world, no matter how or in what manner they are played, we find their underlying objects and principles precisely the same. One and all they appear as aids in that instinctive process of classification by which humanity endeavored to establish the connotation of unrelated facts, as the devices through which the gods or the cosmic forces might be led to reveal the unknown or hidden relations that exist between man and his environments. The central idea upon which this classification is based, as first distinctly insisted upon by my distinguished colleague, Dr. Daniel G. Brinton, is that of the four quarters of the world. Corresponding with the world quarters, we have the four

<sup>1</sup> Presidential Address, American Folk-Lore Society, Baltimore, Md., December, 1897.

seasons. With these, again, are associated the primary colors. By the aid of simple and obvious analogies we may extend the classification to beasts, birds, and men ; to human relations, family and communal, secular and sacerdotal ; to inanimate nature, the stars, the sentiments, emotions, to everything, in fact, for which the tongue has framed a name. Such indeed is the comparatively simple mental process that we find to have been practically common to mankind. I should mention here that with the Four Directions was associated a fifth, the Centre, thus establishing categories of fives instead of fours, and again with these Five Directions, the Above and Below, the Upper and Lower regions, extending the number of directions to seven. Not infrequently we discover the intermediary points assuming equal importance with the quarters, resulting in a division among eight, or with the middle, nine. Yet another assignment to the world quarters and their extensions, of high importance in games, remains to be considered, that of number. Thus, the number attributed to the North may be one ; to the West, two ; to the South, three, and to the East, four ; or the numbers from one to nine may be distributed among the eight points of the circuit and the centre.

Another fact of importance should also be noted : the connotations of direction and color are not invariable, and do not agree in the Old and New Worlds—do not agree, in fact, between adjacent tribes on the American continent.

Having thus outlined the fundamental principle underlying games, I desire, before proceeding to the immediate subject of my address, to say a few words as to the methods we should employ in the comparative study of games to insure results of certain value in ethnographic science. Collection and publication, while in themselves diverting, are merely preparatory. They but afford us materials with which to approach the solution of one of the important problems in man's life and development ; that of the interdependence of his culture and the location of the centre or centres from which it emanated.

Superficial comparisons, however close the similarities evoked, amaze, rather than enlighten. Identity of customs and myths are no longer regarded as proof of a common origin, and the functional similarities which characterize games are scarcely of higher ethnical value than those observed by the zoölogist in reviewing the animal kingdom.

There are two kinds of evidence, however, which, taken together, afford promise of trustworthy results in our work ; the first we find in linguistics and the second in morphology. From a linguistic side we derive less advantage as yet in the American Indian games than in the corresponding games of Asia. The identity of chess is

asserted by its name from China to the shores of the Atlantic; and the Hindu *Pachisi* is recognized and understood from Persia to the Philippines. In America we may trace the analogue of the latter game under its name of *Patole*, from the ancient Aztecs to the existing pueblos of New Mexico. In general, however, the American Indian names of games are descriptive and vary from language to language, though sometimes identical among tribes of the same stock.

Experience leads me to attach by far the highest importance to our second source of information: that of morphology. It is their objective side, indeed, that lends to games their peculiar value in the field of study represented by this Society, and a demonstration, based upon the material before me, will form the concluding part of my address. The games of the American Indians may be arranged in four principal classes, represented by Lacrosse, or batted-ball; Chunkee, or "ring and javelin;" "Straw," or "Indian cards," and "Platter," or dice. This natural classification was employed by Mr. Andrew MacFarland Davis in his admirable memoir<sup>1</sup> which practically exhausted the literature of the subject down to the time of its publication. I have drawn in my own work chiefly upon the resources of museums and the obliging and never-failing assistance of many original observers. With reference to Indian games in general, I desire to say that all the games in each of the four classes named appear to be related, either directly to each other, or to a common source, throughout the entire area of their distribution, and that one of them, at least, appears to have been practically universal in the northern continent. Again, that they present no anomalies, and that corresponding games in three out of the four mentioned classes exist as equally representative and widely distributed games in the Eastern hemisphere.

It would not be difficult to extend the list of typical games, as, for example, by the addition of certain guessing games played with marked bones; but these, like others, will be found to be the products of one of those mentioned.

For the purposes of illustration, I have selected the last of the four classes for exhibition and comment. The games of this class, comprising the platter or dice of the Atlantic coast, the plumstone game of the Sioux, and the game of tossed canes or staves in the Southwest, I have found recorded as existing among some 61 tribes,<sup>2</sup>

<sup>1</sup> "Indian Games," *Bulletin of the Essex Institute*, xvii. 89; xviii. 168.

<sup>2</sup> *Algonquian*: Arapaho, Cheyenne, Chippeway, Illinois, Massachusetts, Menominee, Micmac, Narraganset, Nipissing, Ojibwa, Passamaquoddy, Penobscot, Siksika; *Athapaskan*: Apache, Navajo; *Caddoan*: Arikara, Pawnee; *Eskimauan*: Eskimo; *Iroquoian*: Delaware, Huron, Iroquois, Mohawk, Onondaga, Seneca, Tuscarora; *Keresan*: Keres (Acoma, Cochite Laguna, San Felipe, Sia); *Kiowan*: Kiowa; *Koluschan*: Tlingit; *Lutuanian*: Klamath; *Mariposan*:

comprised in 23 linguistic stocks, described or collected by some 75 observers,<sup>1</sup> extending from the year 1634 down to the present, and represented by some 90 specimens of implements from 41 tribes, 18 stocks, and 39 collectors in the five principal American museums of ethnology: Washington, New York, Chicago, Cambridge, and Philadelphia, and the hands of five individuals. The older accounts of the game among the Indians of Mexico are not included in this enumeration.

Among all these tribes the principle of the game is invariably the same. Two-faced lots are tossed and numerical values attributed to the various combinations. The number of these lots varies from three to 13, four being the most common. Their form and material range from slips of cane, about a span in length, through wooden staves and blocks of various sizes to fruit stones, and disks of bone, and even beans. The numerical counts attributed to their falls in general bear a relation to the number of heads or tails that come uppermost, but the count is often augmented by one or more of the lots, distinguished by marks from the others, turning in a specified manner. The methods of tossing are much diversified. The fruit stones and bone disks are usually thrown in a bowl or platter or in a small basket; the canes tossed or shot against a suspended blanket or skin, and the wooden staves struck on a stone, ends down, so that

Yokut; *Natchezan*: Natchez; *Piman*: Papago, Pima, Tarahumara, Tepeguana; *Punjunan*: Nishinam; *Salishan*: Clallam, Cowlitz, Lkufgen, Lummi, Nisqalli, Nslakyapamuk, Queniut, Skagit, Snohomish, Soke, Sushwap, Twana; *Shahaptian*: Klikitat; *Shoshonean*: Comanche, Paiute, Shoshoni, Unikaret; *Siouan*: Assinaboin, Dakota (Sisseton, Teton (Brule) Yankton), Iowa, Mandan, Minnetaree, Omaha; *Tanonan*: Tewa (Isleta, Santa Clara, San Ildefonso, Taos, Tesuque); *Waukeshan*: Kwakiutl, Macah; *Yuman*: Cocopa, Havasupai, Mohave; *Zuñian*: Zuñi.

<sup>1</sup> A. B. Averill, Paul Beckwith, W. M. Beauchamp, Franz Boas, H. M. Brackenridge, J. Breboeuf, Mrs. W. W. Brown, Jacques Bruyas, George Catlin, P. de Charlevoix, E. C. Cherouse, Frank H. Cushing, Dr. Z. T. Daniel, William H. Danilson, Edwin T. Denig, William Dinwiddie, George A. Dorsey, T. S. Dozier, J. Owen Dorsey, L. S. Dyer, Myron Eels, George B. Emmons, Miss Alice C. Fletcher, A. S. Gatschet, George Gibbs, Dr. Gray, George Bird Grinnell, Stansbury Hagar, Charles Francis Hall, John N. B. Hewitt, Walter T. Hoffman, G. Wharton James, Peter Jones, J. P. Kimball, J. Lalemant, Le Page du Pratz, Francis Le Fleche, J. Long, G. H. Loskiel, Carl Lumholtz, Charles F. Lummis, Charles E. McChesney, W. J. McGee, C. N. B. Macauley, T. P. Martin, Washington Matthews, James Mooney, Lewis H. Morgan, Joseph Nicolai, Edward Palmer, Nicolas Perrott, Zebulon M. Pike, J. W. Powell, George H. Pradt, Horatio N. Rust, Steven Powers, Henry R. Schoolcraft, H. L. Scott, Benjamin Sharp, Col. James Smith, George E. Starr, James Stevenson, Mrs. M. C. Stevenson, Matthew F. Stevenson, Mrs. G. Stout, James G. Swan, John Tanner, James Teit, Sagard Theodat, J. Hammond Trumbull, H. R. Voth, G. M. West, Roger Williams, Edward F. Wilson, William Wood.



they rebound, hit sharply on a stone held beneath, or allowed to fall from some little height upon a blanket placed upon the ground.

There are two principal methods of keeping count: one by means of a bundle of stick or tallies, of which the observed numbers are 8, 12, 15, 32, 40,  $48 + 4$ ,  $48 + 5$ ,  $51 + 4$ , and 100; the other, with pieces, now designated as "horses," moved around a circuit usually consisting of small stones arranged upon the ground. The shape of the circuit is either rectangular or circular, and the number of openings, called "houses," 40, although in one instance 160 has been

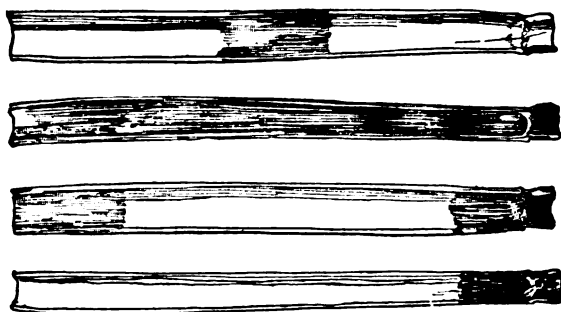


Fig. 1. — Zufi Canes for *Shó-li-we*, showing inside marks referring to the four directions.

observed. The 40 stones are usually arranged in tens, with reference to the four cardinal points, towards which, when the circuit is circular, larger spaces, called "rivers," are sometimes left open. With reference to the two methods of keeping count, the one with tallies is invariably used when the lots are tossed in a bowl or basket, and with the beaver teeth. On the contrary, the counting circuit is almost always used when staves are employed.

Comparison of such names of games as are recorded reveals no similarities outside of the same linguistic stock.

I shall proceed now to a detailed examination of one of the games of this group as played in Zufi, and as described to me by my friend and collaborator, Mr. Cushing. It is known in the native language as *shó-li-we*. The lots employed in it are four slips of reed (Plate I., A) each marked in a distinctive manner on the outer side, and in a corresponding way with black paint within. The name *shó-li-we* is derived, according to Mr. Cushing, from *shooli*, "arrow," and *we*, plural ending, signifying "parts of," and may be translated, therefore, as "cane-arrow pieces" or "parts." Mr. Cushing has pointed out to me that from the fact that these slips are so split and cut from the canes as to include at their lower ends portions of the joints or septæ, and from the further fact that they are variously banded with black or red paint or otherwise, it may be seen that they repre-

sent the footings or shaftments of cane arrows, in which the septæ at the lower ends serve as stops for the footing or noeking plugs. The bandings of the slips (Fig. 1) are representative of the rib-bandings of cane-arrow shaftments (Fig. 2). Mr. Cushing has found that the arrow sets of Zuñi, as well as the ancestral Cliff Dweller arrows, were thus ribboned with black or red paint, to symbolize in the arrows so marked the numerical signs or mystical values and succession of the four quarters. Each set, especially of war arrows, consisted of four sub-sets, the shaftments of each differently marked. Without dwelling further upon their origin and significance, we find one slip, banded only at the middle,

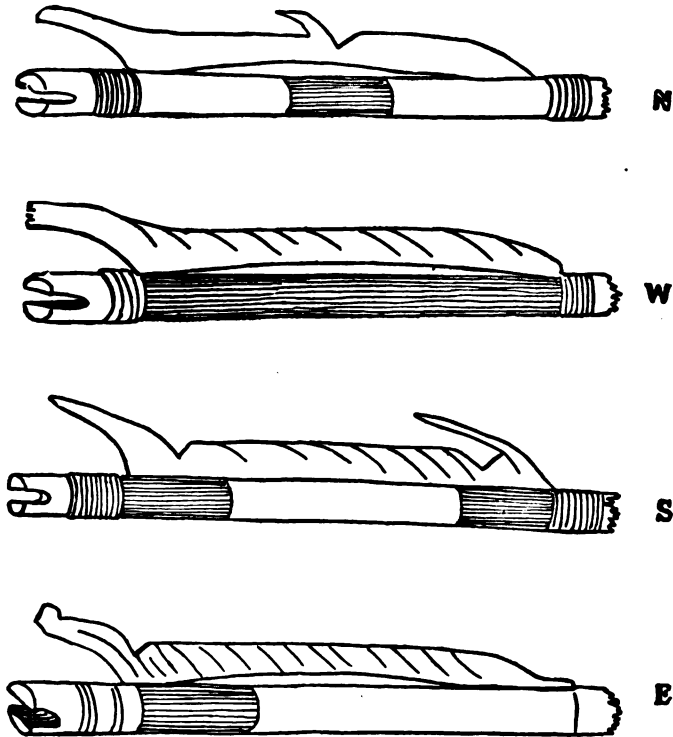
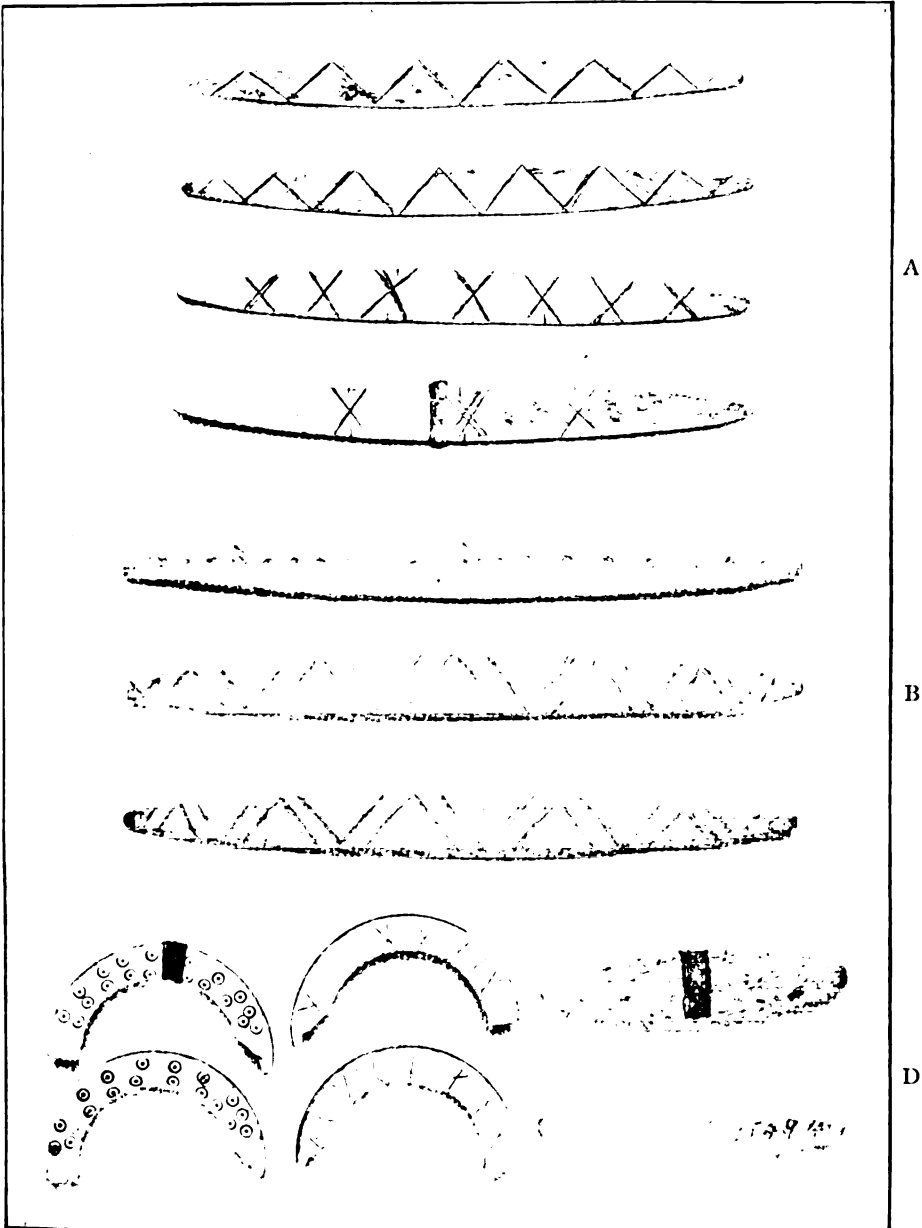


Fig. 2. — Zuñi arrow-shaftments of the four directions. From a sketch by Frank Hamilton Cushing.

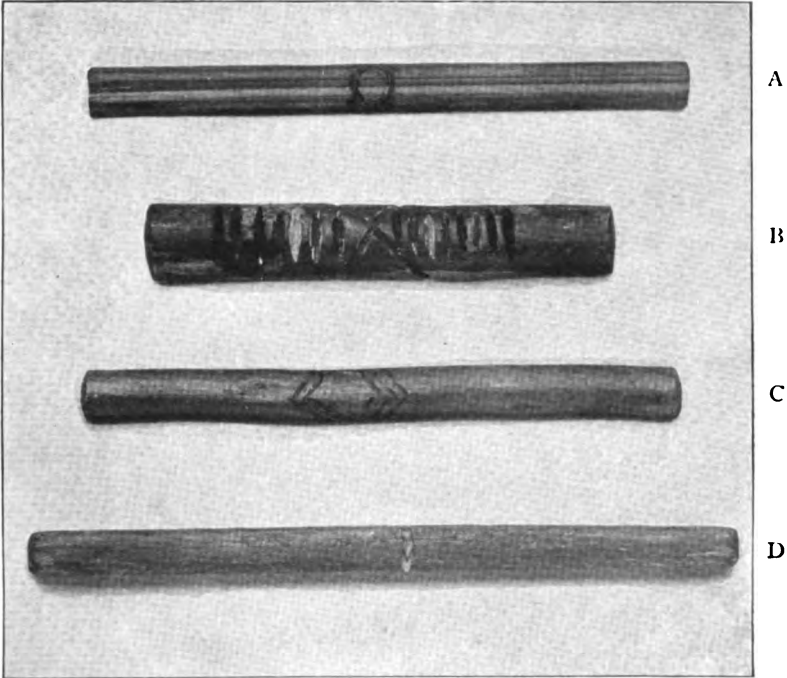
associated with the North, and called the *á-thlu-a*, or the "all speeder," or "sender." Another, blackened its entire length, associated with the West, and called the *k'wí-ni-kwa*, or the black. Another, banded at either end, associated with the South, and called the *pathl-to-a*, or "divider divided;" and, finally, the cane slip of the East, banded only at one end and called the *kó-ha-kwa*, "white," or "white medicine."



A, B, Blackfoot bone gaming staves, showing chevron decoration and tied piece; the probable source of the beaver-teeth game (C) of the Columbia River, as well as the bone guessing game implements (D) (one tied) of the northern tribes. A, Blackfeet, Field Columbian Museum, 51,693; B, Blackfeet, Field Columbian Museum, 51,964; C, Twana, Washington, Museum of Science and Art, Univ. of Penna., 20,930; D, Alaska, Museum of Science and Art, Univ. of Penna., 15,494.

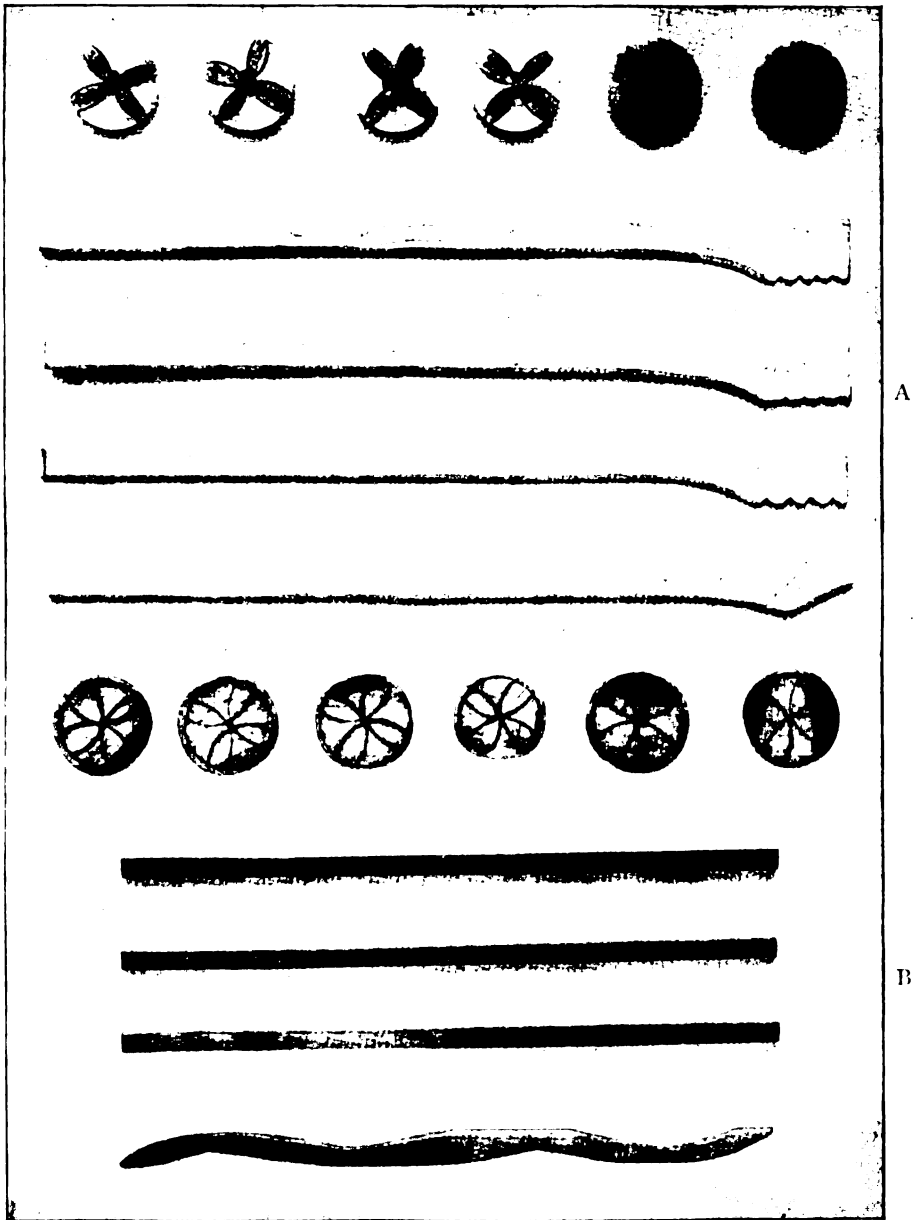


PLATE III



Obverse of four banded or cross-marked gaming sticks from as many sets, the ones which augment the throw and regarded by the author as the representatives of the atlatl. A, Zuñi (cane), Museum of Science and Art, Univ. of Penna., 16,548; B, Tewa (wood), Museum of Science and Art, Univ. of Penna., 20,153; C, Kiowa (wood), United States National Museum, 152,608d; D, Tepeguana (wood), American Museum of Natural History,  $\frac{65}{1038}$ .

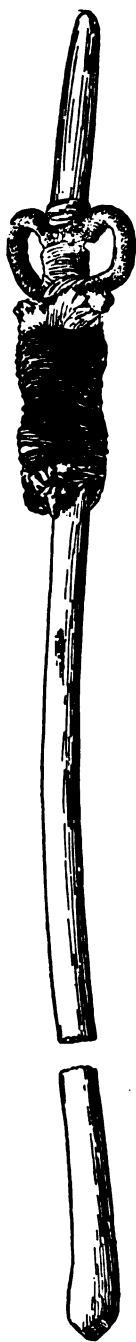




Micmac and Penobscot dice games. The lot staves are replaced with disks of bone, but the three arrows and atlatl appear among the counting-sticks; in the second game the atlatl is replaced by a serpent (?). A, Micmac, Nova Scotia, Museum of Science and Art, Univ. of Penna., 18,850; B, Penobscot, Maine, Museum of Science and Art, Univ. of Penna., 20,951.







There is a peculiarity in the method of tossing. The *á-thlu-a*, or "all sender," was laid across the two middle fingers and the other three slips upon it, inside of one another, all being then cast together. From its name and use in casting, Mr. Cushing drew a pointed comparison between the *á-thlu-a* and the ancient Mexican *atlatl*, or throwing-stick.

A more popular game in Zuñi is called *Tá-shó-li-we*, "wood canes," or "arrows," and is played with staves instead of canes (Plate I., B, C). It would appear that the wooden staves are substitutes for canes, a fact which is abundantly confirmed by the wooden lots used by adjacent tribes. Many of the latter are grooved like the cane on the inner side, and even some of the ungrooved ones have a longitudinal band of red paint, as for example those of the Cocopa, simulating the hollow cane. There is abundant evidence to confirm the cane-arrow ancestry of the staves and blocks.

Scrutinizing the series of sets of gaming implements for some common peculiarity, we find that practically all of them have one of the lot pieces tied round the middle with cord or sinew, or burned or engraved with a transverse band (Plate II., A, B). On some this mark is in the form of a cross, and suggests tying and something tied to the stick. The peculiarity extends to the beaver-teeth dice used by the Indians of the Columbia River (Plate II., C), and is most significantly discernible on some of the lot staves from the Southwestern Pueblos. This transversely marked or tied piece is the one that augments the throw.

It recently occurred to the speaker that the explication of this piece might lead to the discovery of the common principle or source of origin in the game. The cane slip so marked in one of the Zuñi sets (Plate III., A) proved to be the one painted only in the middle of the inner side and designated as the *á-thlu-a*. Mr. Cushing had already suggested to me that this slip, which is placed beneath the others in throwing, corresponded with the *atlatl*. Comparison of the banded sticks with a prehistoric throw-

Fig. 3. — Cliff Dwellers' Atlatl, or Throwing-Stick.  
(Reproduction of original in Museum of Science and Art, Univ. of Penna.)

ing-stick from a Cliff Dwelling in Colorado (Fig. 3) led to my conclusion that the banded sticks actually represented the *atlatl*, the cross marks perpetuating the crossed wrappings for attachment of its finger-loops. The Cliff Dweller *atlatl* has finger-loops of leather, which are cross-wrapped on both sides of the shaft (Fig. 4). It is also wrapped at the finger-loops with colored yarn, now a uniform brown, but which Mr. Cushing regards as having been originally of various colors.

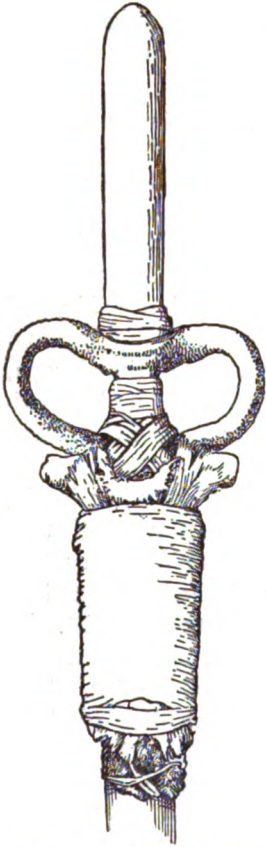
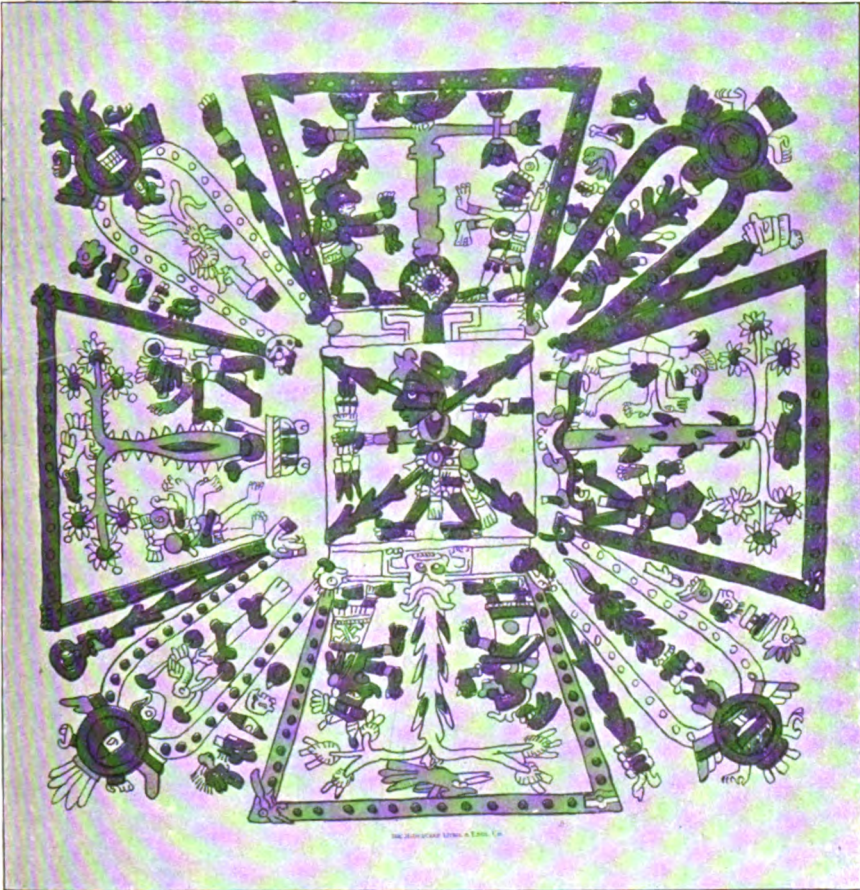


Fig. 4. — Handle of Atlatl, showing cross-wrappings for attachments of finger-loops. Probably original of tied gaming stave. Cliff Dwelling, Mancos Cañon, Colorado. Museum of Science and Art, Univ. of Penna.

In a set of gaming sticks from the Tewan Pueblo of Santa Clara we find the banded stick (Plate III., B) marked with a cross between fifteen transverse notches, which are painted green, red, yellow, and blue, the colors attributed to the world quarters. The colored notches, I assume, represent the yarn of different colors on the original throwing-stick. The fifteen notches, corresponding with a common name of the game, "Fifteen," Spanish *Quince*, probably stand for three turns around for each of the five colors.

My general conclusion as to the interrelation of American Indian games is extended, in the case of the particular game I have described, to the belief that its various forms are not only derived one from another, but that its place of origin may be definitely fixed in the country of the reed arrow and the *atlatl*, or throwing-stick; that is, in the arid region of the southwestern United States and northern or central Mexico. It is in ancient Mexico that I conceive we find evidences of its highest development. What indeed is that pictured diagram in the Fejervary Codex (Plate V.), not without parallels in other manuscripts, but the counting circuit of the Four Quarters, set with colored grains on the North, West, South, and East, and in the middle the god with his three arrows and the *atlatl*, here, as in Zuñi, the presiding genius of the game.

Stewart Culin.



Fejervary Codex, regarded by the author as representing the divinatory (gaming) counting circuit of the Four Directions, with the god of the divination with his three arrows and atlatl in the middle.



♦  
MYTHS OF THE JICARILLA APACHES.

WITH the exception of a version of the Origin Myth recently contributed by Mr. Mooney,<sup>1</sup> the myths of the Jicarilla Apaches have not been recorded. The Jicarillas, or "Basket-makers," are not so well known as the Mescalero and White Mountain Apaches, as they have lived somewhat apart from the more interesting Pueblo region to the southward. They formerly lived in the rough country near Taos, and several legends refer to Taos Mountain. From 1893 to 1895 two sub-chiefs, Largo and Pesata, with about 200 followers, left the reservation, and roamed over their "native hills," stealing stock, and causing some alarm among the settlers. They are pagan Indians, about 840 in number, who now exist upon a small reservation in northern New Mexico upon the Atlantic-Pacific Divide. Their land adjoins that of the Utes of southwestern Colorado, though linguistic barriers probably restrict intercourse between the tribes, who have not been upon friendly terms in the past, if we may believe the Jicarillas or their agents, one of whom wrote in 1894: "They were greatly displeased last fall when, without their consent or even knowledge, their children, whom they had sent to Santa Fé, were removed to the Fort Lewis School, Colorado. Their objection arose from the fact that, in going to visit their children at the latter school, they would be obliged to pass over the reservation of their old enemies, the Utes." Friendly relations exist between the Jicarillas and the Indians of the Rio Grande Pueblos, but with them, as with the Utes, the Apaches can converse in the Spanish language only. The Jicarilla myths and legends seem to have been most affected by the contact with the Navahoes; their languages are mutually intelligible, and frequent visits are interchanged.

The following myths were related by Laforia, a very old woman, whose grandson Gunsi interpreted them to me. The Origin Myth differs from that told to Mr. Mooney by "Edward," and also from the version furnished me by Juan Quintana, a middle-aged Apache, who admitted that he did not know the legends as his father had known them.

## ORIGIN OF THE APACHES.

In the under-world, U<sup>n</sup>-gó-ya-yěn-ni, there was no sun, moon, or light of any kind, except that emanating from large eagle feathers which the people carried about with them. This method of light-

<sup>1</sup> James Mooney, "The Jicarilla Genesis," *American Anthropologist*, vol. xi. No. 7.

ing proved unsatisfactory, and the head men of the tribe gathered in council to devise some plan for lighting the world more brightly. One of the chiefs suggested that they make a sun and a moon. A great disk of yellow paint was made upon the ground, and then placed in the sky. Although this miniature creation was too small to give much light, it was allowed to make one circuit of the heavens ere it was taken down and made larger. Four times the sun set and rose, and four times it was enlarged, before it was "as large as the earth and gave plenty of light." In the under-world dwelt a wizard and a witch, who were much incensed at man's presumption, and made such attempts to destroy the new luminaries that both the sun and the moon fled from the lower world, leaving it again in darkness, and made their escape to this earth, where they have never been molested, so that, until the present time, they continue to shine by night and by day. The loss of the sun and moon brought the people together, that they might take council concerning the means of restoring the lost light. Long they danced and sang, and made medicine. At length it was decided that they should go in search of the sun. The Indian medicine-men caused four mountains to spring up, which grew by night with great noise, and rested by day. The mountains increased in size until the fourth night, when they nearly reached the sky. Four boys were sent to seek the cause of the failure of the mountains to reach the opening in the sky, *ha-ná-za-ä*, through which the sun and moon had disappeared. The boys followed the tracks of two girls who had caused the mountains to stop growing, until they reached some burrows in the side of the mountain, where all trace of the two females disappeared. When their story was told to the people, the medicine-men said, "You who have injured us shall be transformed into rabbits, that you may be of some use to mankind; your bodies shall be eaten," and the rabbit has been used for food by the human race down to the present day.

All then journeyed to the tops of the mountains, where a ladder was built which reached the aperture in the sky or roof of the under-world. The badger was then sent out to explore the earth above; the messenger soon returned, and reported water everywhere except around the margin of the opening. The legs of the badger were covered with mud, which accounts for their dark color at the present day. Four days later, the turkey was sent to see if the waters had subsided. The turkey reported no land yet to be seen above. As the turkey came in contact with the foam of the flood surrounding the opening, his tail became wet and heavy; in shaking this he scattered filmy drops upon his wings, and that is why the feathers of the turkey to the present day present an iridescent play of colors. Then the Wind came to the anxious people and said,



"If you will ask me to help you, I will drive back the water for you." Thus the first prayers came to be addressed to the Wind, which yet remains a powerful deity. When the Wind had rolled back the waters to the limits of the present ocean, the Indians began to ascend the ladder; four times the ladder broke with them, and four times it was replaced by a new one. All the people reached the new world except one old woman, too old and infirm to climb the ladder, who said to them: "I do not wish to leave the land of my youth. Go your way and leave me here; you will come back to join me when you die. You have forgotten one thing; you will soon discover what it is." For four days after their emergence no one could sleep; then the people remembered the warning of the old woman, and two boys were sent down to the under-world to learn what it was that had been forgotten. The old woman said in reply to their question, "You forgot to take lice with you; without them you cannot sleep." She took two black ones from her hair and two white ones from her body, saying, "These will be all you will need, for they will increase night and day." So it has happened that the Apaches sleep well to this day because they harbor these parasites upon their bodies.

So well had the Wind performed his task of drying up the waters, that none remained for the people to drink; but prayers addressed to that deity were answered by the appearance of the present springs and rivers. The few lakes that occur in the Apache country are remnants of the primeval ocean. All the inhabitants of the earth were then Apaches, but the Cheyennes and Utes were soon created from willows. The supreme god, Yi-ná-yěs-gōn-i, directed the people westward; as they journeyed, small parties became separated, and settled by the wayside. These were given different names and languages.

#### DEATH OF THE GREAT ELK, TSĀS.

In the early days, animals and birds of monstrous size preyed upon the people; the giant Elk, the Eagle, and others devoured men, women, and children, until the gods were petitioned for relief. A deliverer was sent to them in the person of Djo-na-ai'-yi-i<sup>n</sup>, the son of the old woman who lives in the West and the second wife of the Sun. She divided her time between the Sun and the Water-fall, and by the latter bore a second son, named Ko-ba-tcis'-tci-ni, who remained with his mother while his brother went forth to battle with the enemies of mankind. In four days Djo-na-ai'-yi-i<sup>n</sup> grew to manhood, then he asked his mother where the Elk lived. She told him that the Elk was in a great desert far to the southward. She gave him arrows with which to kill the Elk. In four steps he

reached the distant desert where the Elk was lying. Djo-na-ai'-yi-ŋ cautiously observed the position of the Elk from behind a hill. The Elk was lying on an open plain, where no trees or bushes were to be found that might serve to shelter Djo-na-ai'-yi-ŋ from view while he approached. While he was looking at the Elk, with dried grass before his face, the Lizard, Mai-cu-i-ti-tce-tcě, said to him, "What are you doing, my friend?" Djo-na-ai'-yi-ŋ explained his mission, whereupon the Lizard suggested that he clothe himself in the garments of the Lizard, in which he could approach the Elk in safety. Djo-na-ai'-yi-ŋ tried four times before he succeeded in getting into the coat of the Lizard. Next the Gopher, Mi-i-ni-li, came to him with the question, "What are you doing here, my friend?" When Djo-na-ai'-yi-ŋ told the Gopher of his intention, the latter promised to aid him. The Gopher thought it advisable to reconnoitre by burrowing his way underground to the Elk. Djo-na-ai'-yi-ŋ watched the progress of the Gopher as that animal threw out fresh heaps of earth on his way. At length the Gopher came to the surface underneath the Elk, whose giant heart was beating like a mighty hammer. He then proceeded to gnaw the hair from about the heart of the Elk. "What are you doing?" said the Elk. "I am cutting a few hairs for my little ones, they are now lying on the bare ground," replied the Gopher, who continued until the magic coat of the Elk was all cut away from about the heart of the Elk. Then he returned to Djo-na-ai'-yi-ŋ, and told the latter to go through the hole which he had made and shoot the Elk. Four times the Son of the Sun tried to enter the hole before he succeeded. When he reached the Elk, he saw the great heart beating above him, and easily pierced it with his arrows; four times his bow was drawn before he turned to escape through the tunnel which the Gopher had been preparing for him. This hole extended far to the eastward, but the Elk soon discovered it, and, thrusting his antler into it, followed in pursuit. The Elk ploughed up the earth with such violence that the present mountains were formed, which extend from east to west. The black spider closed the hole with a strong web, but the Elk broke through it and ran southward, forming the mountain chains which trend north and south. In the south the Elk was checked by the web of the blue spider, in the west by that of the yellow spider, while in the north the web of the many-colored spider resisted his attacks until he fell dying from exhaustion and wounds. Djo-na-ai'-yi-ŋ made a coat from the hide of the Elk, gave the front quarters to the Gopher, the hind quarters to the Lizard, and carried home the antlers. He found that the results of his adventures were not unknown to his mother, who had spent the time during his absence in singing, and watching a roll of



cedar bark which sank into the earth or rose in the air as danger approached or receded from Djo-na-ai'-yi-i<sup>n</sup>, her son.

Djo-na-ai'-yi-i<sup>n</sup> next desired to kill the great Eagle, I-tsa. His mother directed him to seek the Eagle in the west. In four strides he reached the home of the Eagle, an inaccessible rock, on which was the nest, containing two young eaglets. His ear told him to stand facing the east when the next morning the Eagle swooped down upon him and tried to carry him off. The talons of the Eagle failed to penetrate the hard elk-skin by which he was covered. "Turn to the south," said the ear, and again the Eagle came, and was again unsuccessful. Djo-na-ai'-yi-i<sup>n</sup> faced each of the four points in this manner, and again faced toward the east; whereupon the Eagle succeeded in fastening its talons in the lacing on the front of the coat of the supposed man, who was carried to the nest above and thrown down before the young eagles, with the invitation to pick his eyes out. As they were about to do this, Djo-na-ai'-yi-i<sup>n</sup> gave a warning hiss, at which the young ones cried, "He is living yet." "Oh, no," replied the old Eagle; "that is only the rush of air from his body through the holes made by my talons." Without stopping to verify this, the Eagle flew away. Djo-na-ai'-yi-i<sup>n</sup> threw some of the blood of the Elk which he had brought with him to the young ones, and asked them when their mother returned. "In the afternoon when it rains," they answered. When the mother Eagle came with the shower of rain in the afternoon, he stood in readiness with one of the Elk antlers in his hand. As the bird alighted with a man in her talons, Djo-na-ai'-yi-i<sup>n</sup> struck her upon the back with the antler, killing her instantly. Going back to the nest, he asked the young eagles when their father returned. "Our father comes home when the wind blows and brings rain just before sunset," they said. The male Eagle came at the appointed time, carrying a woman with a crying infant upon her back. Mother and babe were dropped from a height upon the rock and killed. With the second antler of the Elk, Djo-na-ai'-yi-i<sup>n</sup> avenged their death, and ended the career of the eagles by striking the Eagle upon the back and killing him. The wing of this eagle was of enormous size; the bones were as large as a man's arm; fragments of this wing are still preserved at Taos. Djo-na-ai'-yi-i<sup>n</sup> struck the young eagles upon the head, saying, "You shall never grow any larger." Thus deprived of their strength and power to injure mankind, the eagles relinquished their sovereignty with the parting curse of rheumatism, which they bestowed upon the human race.

Djo-na-ai'-yi-i<sup>n</sup> could discover no way by which he could descend from the rock, until at length he saw an old female Bat, Tca-na'-mi-i<sup>n</sup>, on the plain below. At first she pretended not to hear his

calls for help ; then she flew up with the inquiry, "How did you get here?" Djo-na-ai'-yi'-ŋ told how he had killed the eagles. "I will give you all the feathers you may desire if you will help me to escape," concluded he. The old Bat carried her basket, ilt-tsai-y-zis, by a slender spider's thread. He was afraid to trust himself in such a small basket suspended by a thread, but she reassured him, saying: "I have packed mountain sheep in this basket, and the strap has never broken. Do not look while we are descending ; keep your eyes shut as tight as you can." He began to open his eyes once during the descent, but she warned him in time to avoid mishap. They went to the foot of the rock where the old Eagles lay. Djo-na-ai'-yi'-ŋ filled her basket with feathers, but told her not to go out on the plains, where there are many small birds. Forgetting this admonition, she was soon among the small birds, who robbed the old Bat of all her feathers. This accounts for the plumage of the small bird klo'-kĭn, which somewhat resembles the color of the tail and wing feathers of the bald eagle. The Bat returned four times for a supply of feathers, but the fifth time she asked to have her basket filled, Djo-na-ai'-yi'-ŋ was vexed. "You cannot take care of your feathers, so you shall never have any. This old skin on your basket is good enough for you." "Very well," said the Bat, resignedly, "I deserve to lose them, for I never could take care of those feathers."

#### TAOS.

The "Heart of the World" is supposed to be at Taos. Somewhere in that region the earth "shakes," indicating the presence of life within.

Beneath this spot are four rooms, in which an Old Man and an Old Woman imprison people.

#### VARIATIONS OF THE ABOVE TALES.

Juan Quintana related portions of these myths, but did not know them as well as Laforia.

Quintana's version differed in the following points:—

The Raven, Ka-ga, placed a log, kĕt'-an-da (Quintana indicated with the position of his hands that its length was about four feet), in the water, telling the people that if it sank they would always return to the under-world ; if it floated, they would reappear upon the earth in four days after death. It sank.

Sun was the father and Moon the mother of the Apaches.

Eagles were destroyed by one of the Apaches. This man adds to his inquiry as to the time of the arrival of the eagles the question, "Where does he alight?"

No blood is given to the young eagles. One of the old eagles is struck in the side, and the other in the neck.

Bat declares her basket strong enough to carry a buffalo.

Quintana states that, under the ancient order of things, the Moose, Kētl-r̄n, was equally destructive with the Elk to human life; that this animal disappeared in the Rio Grande country, above Santa Fé, where its influence is yet to be seen in hummocky, broken hills along the river, which suggest to the Indian mind the hump of the moose.

His account of the killing of the Elk is much abbreviated, and differs by omitting the spider incident, and substituting the services of the Gopher, who builds four chambers in the end of each of the four tunnels, which the Elk tears open with his antlers.

#### ORIGIN OF THE ANIMALS.

When the Apaches emerged from the under-world, U<sup>n</sup>-go'-ya-yēn-ni, they travelled southward on foot for four days. They had no other food than the seeds of the two plants, k'atl'-tai-I, and k'atl'-tai-il-tsu-ye, from which they made a sort of flour by grinding between stones. When they camped for the fourth time, one of the tipis, called ka-ge-gō<sup>n</sup>-has-ka-īn-de-yē, stood somewhat apart from the others. While the owner and his wife were absent from this lodge, a Raven brought a bow and a quiver of arrows, and hung them upon the lodge poles. The children within took down the quiver, and found some meat in it; they ate this, and at once became very fat. When the mother returned, she saw the grease on the hands and cheeks of the children, and was told how the it-tsil'-te had been obtained. The woman hastened to her husband with the tale. Marvelling at the appearance of the children, the people gathered to await the reappearance of the Raven which subsisted upon such remarkable food. When the Raven found the it-tsil'-te had been stolen from the quiver, he flew away toward the eastward; his destination was a mountain just beyond the range of vision of the Indians. A bat, however, followed the flight of the Raven, and informed them where the Raven had alighted. That night, a council of the whole tribe was held, and it was decided that they should go to the home of the Raven, and try to obtain from him the food which had wrought such a miraculous change in those who had partaken of it. At the end of four days they came to a place where a large number of logs were lying in irregular heaps. Many ravens were seen, but they avoided the Indians, and no information could be obtained from them. At one point they discovered a great circle of ashes where the ravens were accustomed to cook their meals. Again a council was held, and they talked over the problem of how to spy upon the ravens, and learn whence they obtained the precious animal food. That night the medicine-men

transformed a boy into a puppy, and concealed him in the bushes near the camp. After the Indians had departed, next morning the ravens came, as is their habit, to examine the abandoned camp. One of the young ravens found the puppy, and was so pleased with it that he exclaimed, "Ci-chĭn-ni-ja-ta" ("This shall be my puppy"). When he carried home his prize his parents told him to throw it away. He begged permission to keep it, but agreed to give it up if the puppy winked when a splinter of burning wood was waved before its eyes. As the puppy possessed much more than canine intelligence, it stared during the test without the quiver of an eyelid. So the young raven won consent to keep the puppy, which he placed under his own blanket, where it remained until evening. At sunset the puppy peeped from his cover, and saw an old raven brush aside the ashes of the fireplace, and take up a large flat stone which disclosed an opening beneath; through this he disappeared, but arose again with a buffalo, which was killed and eaten by the ravens.

For four days the puppy remained at the camp of the ravens, and each evening he saw a buffalo brought up from the depths and devoured. Satisfied that he had discovered the source from which the ravens derived their food, the puppy resumed the form of a boy on the morning of the fifth day, and, with a white eagle feather in one hand and a black one in the other, descended through the opening beneath the fireplace, as he had seen the ravens do. In the under-world in which he found himself he saw four buffaloes. He placed the white eagle-feather in the mouth of the nearest Buffalo, and commanded it to follow him, but the Buffalo told him to go on to the last of the four and take it. This the boy tried to do, but the fourth Buffalo sent him back to the first, in whose mouth the boy again thrust the feather, declaring it to be the king of animals. He then returned to the world above, followed by all the animals at present upon the surface of the earth, except those specially created later, such, for example, as the horse and aquatic animals. As the large herd of animals passed through the hole, one of the ravens awoke, and hastened to clap down the stone covering the opening, but he was too late to prevent their escape. Seeing that they had passed from his control into that of man, he exclaimed, "When you kill any of these animals you must at least leave their eyes for me."

Attended by the troop of beasts of many species, the boy followed the track made by the departing Apaches. On the site of their first camp he found a firestick or poker, gos-se-na'-it-tsi, of which he inquired, "When did my people leave here?" "Three days ago," was the reply. At the next camping-place was an abandoned ladder,

has'-ai-í, of which he asked, "When did my people leave here?" "Two days ago," replied the ladder. Continuing his journey the boy soon reached the third camping-place, where he questioned a second firestick, and learned that the people had been gone but one day. At the fourth camp another ladder answered his question, with the news that the Indians had left there that morning. That evening he overtook them and entered the camp, the herd of animals following him like a flock of sheep. One old woman who lived in a brush lodge became vexed at the deer which ate the covering of her rude shelter. Snatching up a stick from the fire, she struck the deer over the nose, to which the white ashes adhered, causing the white mark which we see on the nose of that animal at the present time. "Hereafter you shall avoid mankind; your nose will tell you when you are near them," said she. Thus terminated the brief period of harmony between man and the beast: they left the camp at once, going farther each day, until on the fourth they disappeared from sight. That night the Apaches prayed for the return of the animals, that they might use them for food, and that is why animals approach nearer the camps now at night than at any other time. They never come very close, because the old woman told them to be guided by their noses and avoid the Indians.

#### ORIGIN OF FIRE.

At that early day the trees could talk, but the people could not burn them, as they were without fire. Fire was at length obtained through the instrumentality of the Fox. One day Fox went to visit the geese, tétl, whose cry he wished to learn. They promised to teach him, but it would be necessary for him to accompany them in their flights, in order to receive instruction. They gave him wings with which to fly, but cautioned him not to open his eyes while using them. When the geese rose in flight Fox flew with them. As darkness came on, they passed over the inclosure where the fireflies, ko-na-tcic'-v, lived. Some gleams from their flickering fires penetrated the eyelids of Fox, causing him to open his eyes. His wings at once failed to support him, and he fell within the walls of the corral in which were pitched the tents of the fireflies. Two flies went to see the fallen Fox, who gave each a necklace of juniper berries, kotl'-te-i-tse, to induce them to tell him where he could pass the wall which surrounded them. The fireflies showed Fox a cedar-tree which would bend down at command and assist any one to pass over the wall. In the evening Fox went to the spring where the fireflies obtained water, and found colored earths suitable for paint, with which he gave himself a coat of white. Returning to the camp, he told the fireflies that they ought to have a feast;

they should dance and make merry, and he would give them a new musical instrument. They agreed to his proposal, and gathered wood for a great camp-fire, which they ignited by their own glow. Before the ceremonies began, Fox tied shreds of cedar bark to his tail, and then made a drum, the first ever constructed, which he beat for some time. Tired of beating the drum, he gave it to one of the fireflies and moved nearer the fire, into which he thrust his tail, in opposition to the advice of those about him, who said it would surely burn. "I am a medicine-man," said Fox, "and my tail will not burn." However, he kept a close watch upon it, and when the bark was burning well he said, "It is too warm for me here; stand aside and let me go where it is cooler." Fox ran away with tail blazing, followed by the fireflies, who cried, "Stop, you do not know the road; come back." Straight to the cedar-tree Fox ran, and called, "Bend down to me, my tree, bend down." The tree lifted him out of the inclosure, and on he ran, still pursued by the fireflies. As he passed along, the brush and wood on either side was ignited by the sparks which fell from the burning cedar, and fire was widely spread over the earth. Fox became fatigued from running, and gave the firebrand to the hawk, *i-tsatl'-tsu-i*, which carried it on, and finally delivered it to the brown crane, *tsi-nēs-tso'-i*. This bird flew far southward, but not so far but that one tree was not reached, and it will not burn to this day. (No name for such a tree among the Jicarilla Apaches.) The fireflies pursued Fox to his burrow and informed him that, as punishment for having stolen fire from them and spread it abroad over the land, he should never be permitted to use it himself.

#### ORIGIN AND DESTRUCTION OF THE BEAR.

An Apache boy, while playing with his comrades, pretended to be a bear, and ran into a hole in the hillside. When he came out his feet and hands had been transformed into bear's paws. A second time he entered the den, and his limbs were changed to the knees and elbows. Four times he entered the den, and then came forth the voracious *cac-tla-yē* that devoured his former fellow-beings. One day the bear met a fox in the mountains. "I am looking for a man to eat," said Bear. "So am I," said Fox, "but your legs are so big and thick you cannot run very fast to catch them. You ought to allow me to trim down those posts a little, so you can run as swift as I. Bear consented to have the operation performed, and Fox not only cut the flesh from the legs of Bear, but also broke the bones with his knife, thus killing the dreaded man-eater. Taking the leg bones of Bear with him, he went to the home of the bear family, and there found two other bears. These monsters preyed

upon the people, who were unable to kill them, as they left their hearts at home when off on their marauding expeditions. Fox remained in hiding until the bears went away. When they ran among the Indians, Fox responded to the cries for assistance, not by flying to attack the bears, but by hastening to cut their hearts in twain. The bears were aware that their hearts had been tampered with, and rushed with all speed to rescue them, but fell dead just before they reached Fox. Thus Fox destroyed one of the most dreaded of man's enemies of that primeval time.

#### FOX AND PORCUPINE.

As Fox was going along he met a Porcupine, Tson', which he overheard saying, "I shall search for pęc'-ti, a stone knife, with which to cut up this meat." "What are you saying?" asked Fox, springing out of the bushes. "I said that I must hunt for pęc'-ti for arrow-heads," replied Porcupine. "That is not what you said." "It was," insisted Porcupine. "Where is that meat?" asked Fox, and then Porcupine admitted that he had killed a Buffalo.

Porcupine had commanded a Buffalo to carry him across a river. "Don't shake your head with me, or I shall fall," said he, as he sat between the animal's horns. The Buffalo told him that, if he was afraid there, he had better crawl into his anus. In that safe retreat Porcupine was carried across the river. He repaid the service by gnawing the vitals of the Buffalo until it fell dead near where the Fox had come upon him. Fox was not disposed to allow Porcupine to retain possession of the Buffalo. "Come," said he, "whoever can jump over the Buffalo can have it. You try first." Porcupine jumped, but only landed on the top of the carcass, over which Fox, of course, leaped with ease. "Now the Buffalo is mine. You can sit over there and see me cut it up." After cutting up the meat, Fox hastened away to summon all the foxes to a feast. Porcupine carried the meat piece by piece into a treetop, so that the foxes, when they came dancing in joyful anticipation, found nothing. From a safe position in the tree Porcupine told the foxes that he would throw them down some meat if they would lie down, close their eyes, and cover themselves with their blankets. They were hungry, so they obeyed the instructions of the Porcupine, who, as soon as their eyes were closed, killed them by throwing down the sharpened ribs of the Buffalo. One little fox at the end of the line had a ragged old blanket, through which he peeped in time to see and to dodge the rib hurled at him. This fox survived the massacre, and begged Porcupine to give him some meat. The Porcupine gave him some small pieces at first, and then invited him to come up and eat his fill. The Fox accepted, and, when he could eat no more, asked

where he could go to relieve himself. The Porcupine directed him to the end of a branch, whence he easily shook the Fox, which fell to the ground and was killed, but sprang up alive again at the moment when the first tuft of hair was blown from the putrefying carcase by the wind.

#### FOX AND WILDCAT.

As soon as his life was restored, Fox went to the Buffalo head, and cut off the long pendent hair, i-yûn-e-pi-ta-ga, beneath its under jaw. Fox took this to a prairie-dog village near at hand, and told the inhabitants that it was the hair of a man, one of that race dreaded by the prairie-dogs because of its attacks upon them, which he had killed. He easily persuaded the prairie-dogs to celebrate his victory with feasting and dancing. With a stone concealed in his hand, he killed all the prairie-dogs as they circled around in the dance. Fox then placed them in a pit, and built a huge fire over them, leaving them to roast while he slept. Nî<sup>n</sup>-ko-jî<sup>n</sup>, the Wildcat, came along, and stole all the roasted prairie-dogs while Fox slept, save one at the end of the pit, leaving the tails, which were pulled off. Fox awoke after some time, and flew into a great rage when he found only the tails left; the solitary dog was thrown over his shoulder in his fit of passion. The gnawings of hunger soon induced him to search for the dog he had thrown away. In the stream close by he thought he saw the roasted body; taking off his clothes, he swam for it, but could not grasp it. Again and again he tried, and finally dove for it until he bumped his nose on the stony bottom. Tired out with his efforts, he laid down upon the bank to rest, and, as he glanced upward, saw the body of the prairie-dog lying among the branches which projected over the water. Fox recovered the coveted morsel, ate it, and set off on the trail of the Wildcat. He found Wildcat asleep under a tree, around which he set a fire. With a few quick strokes he shortened the head, body, and tail of Wildcat, and then pulled out the large intestine and roasted it. Fox then awakened Wildcat, and invited him to eat his (Wildcat's) flesh, but to be careful to save a small piece, and put it back in its place, for he would need it. Fox then left him.

Wildcat followed Fox, intent upon revenge. He found Fox asleep, but instead of shortening that animal's members he lengthened them; the ears were only straightened, but the head, body, and tail were elongated as we see them at the present day. The intestine scene was repeated with the Fox as victim.



## FOX AND DEER.

As Fox was going along he met a Deer with two spotted fawns beside her. "What have you done," said he, "to make your children spotted like that?" "I made a big fire of cedar wood and placed them before it. The sparks thrown off burned the spots which you see," answered the Deer. Fox was pleased with the color of the fawns, so he went home and told his children to gather cedar wood for a large fire. When the fire was burning well, he put the young foxes in a row before the fire, as he supposed the Deer had done. When he found that they did not change color, he pushed them into the fire and covered them with ashes, thinking he had not applied sufficient heat at first. As the fire went out, he saw their white teeth gleaming where the skin had shrivelled away and exposed them. "Ah, you will be very pretty now," said he. Fox pulled his offspring from the ashes, expecting to find them much changed in color, and so they were,—black, shrivelled, and dead. Fox next thought of revenge upon the Deer, which he found in a grove of cottonwoods. He built a fire around them, but they ran through it and escaped. Fox was so disappointed that he set up a cry of woe, a means of expression which he has retained from that day to this.

## FOX AND KINGFISHER.

As Fox went on his way he met Kingfisher, Kět-la'-i-le-ti, whom he accompanied to his home. Kingfisher said that he had no food to offer his visitor, so he would go and catch some fish for Fox. He broke through six inches of ice on the river and caught two fish, which he cooked and set before his guest. Fox was pleased with his entertainment, and invited the Kingfisher to return the call. In due time the Kingfisher came to the home of the Fox, who said, "I have no food to offer you;" then he went down to the river, thinking to secure fish in the same manner as the Kingfisher had done. Fox leaped from the high bank, but instead of breaking through the ice he broke his head and killed himself. Kingfisher went to him, caught him up by the tail, and swung Fox around to the right four times, thereby restoring him to life. Kingfisher caught some fish, and they ate together. "I am a medicine-man," said Kingfisher; "that is why I can do these things. You must never try to catch fish in that way again."

After the departure of Kingfisher, Fox paid a visit to the home of Prairie-dog, where he was cordially received. Prairie-dog put four sticks, each about a foot in length, in the ashes of the camp-fire; when these were removed, they proved to be four nicely roasted prairie-dogs, which were served for Fox's dinner. Fox invited the

Prairie-dog to return the visit, which in a short time the latter did. Fox placed four sticks in the fire to roast, but they were consumed by it, and instead of palatable food to set before his guest he had nothing but ashes. Prairie-dog said to Fox, "You must not attempt to do that. I am a medicine-man; that is why I can transform the wood to flesh." Prairie-dog then prepared a meal as he done before, and they dined.

Fox went to visit Buffalo, I-gûn-da, who exclaimed, "What shall I do? I have no food to offer you." Buffalo was equal to the emergency, however; he shot an arrow upward, which struck in his own back as it returned. When he pulled this out, a kidney and the fat surrounding it came out also. This he cooked for Fox, and added a choice morsel from his own nose. As usual, Fox extended an invitation to his host to return the visit. When Buffalo came to call upon Fox, the latter covered his head with weeds in imitation of the head of the Buffalo. Fox thought he could provide food for their dinner as the Buffalo had done, so fired an arrow into the air; but when it came close to him on its return flight, he became frightened and ran away. Buffalo then furnished meat for their meal as on the previous occasion. "You must not try this," said he; "I am a medicine-man; that is why I have the power."

Some time afterward, as Fox was journeying along, he met an Elk, Tsěs, lying beside the trail. He was frightened when he saw the antlers of the Elk moving, and jumped to avoid what seemed to be a falling tree. "Sit down beside me," said the Elk. "Don't be afraid." "The tree will fall on us," replied Fox. "Oh, sit down; it won't fall. I have no food to offer you, but I will provide some." The Elk cut steaks from his own quarter, which the Fox ate, and before leaving Fox invited the Elk to return the visit. When Elk came to see Fox, the latter tried unsuccessfully to cut flesh from his own meagre flanks; then he drove sharpened sticks into his nose, and allowed the blood to run out upon the grass. This he tried in vain to transform into meat, and again he was indebted to his guest for a meal. "I am a medicine-man; that is why I can do this," said Elk.

#### FOX AND MOUNTAIN LION.

Fox could find nothing to eat for a long time, so that he grew weak and thin. While on a journey in search of food he met the Mountain Lion, who, taking pity upon his unhappy condition, said, "I will hunt for you, and you shall grow fat again." The Fox agreed to this, and they went on together to a much frequented spring. Mountain Lion told Fox to keep watch while he slept; if a cloud of dust was to be seen arising from the approach of animals Fox was to waken him. Fox presently beheld the dust caused by

the approach of a drove of horses. Fox wakened Mountain Lion, who said, "Just observe how I catch horses." As one of the animals went down to the spring to drink, he sprang upon it, and fastened his fangs in its throat, clawing its legs and shoulders until it fell dying at the water's edge. Mountain Lion brought the horse up to the rock, and laid it before the Fox. "Stay here, eat, drink, and grow fat," said he.

Fox thought he had learned how to kill horses, so when the Coyote came along he volunteered to secure one for him. Fox jumped upon the neck of the horse, as Mountain Lion had done, but became entangled in its mane and was killed.

#### FOX AND RABBIT.

Fox one day met a Rabbit who was sewing a sack. "What do you intend to do with that sack?" asked he. "I am making this coat to protect myself from being killed by the hard hail which we are going to have to-day," replied Rabbit. "My friend, you know how to make them; give me this coat and make another for yourself." Rabbit agreed to this, and Fox put on the sack over his head. Rabbit then hung him on a limb and pelted him with stones, while Fox, thinking it was hail striking him, endured the punishment as long as he could, but finally fell nearly dead from the tree, and looked out, to see no signs of hail, but discovered the Rabbit running away. Fox wished to avenge himself by killing Rabbit, and set off in pursuit of him. When overtaken Rabbit was chewing soft gum with which to make spectacles. Fox's curiosity was stronger than his passion for revenge. "What are you making those for?" said he. "It is going to be very hot, and I am making them to protect my eyes," answered Rabbit. "Let me have this pair; you know how to make them and can make yourself another pair." "Very well," said Rabbit, and he put the eye-shields on Fox, who could then see nothing, as the gum was soft and filled his eyes. Rabbit set fire to the brush all around Fox, who was badly singed in running through it. The gum melted in the fire, and yet remains as the dark rings around his eyes. Fox again started on the trail of Rabbit, with the determination of eating him as soon as he saw him. He found Rabbit sitting beside the opening of a beehive. "I am going to eat you," said Fox; "you have tried to kill me." "You must not kill me," replied Rabbit. "I am teaching these children," and he closed the opening of the hive, so that Fox could not see what was inside. Fox desired very much to see what was in the hive making such a noise. "If you wish to see, stay here and teach them while I rest. When it is dinner time, strike them with a club," said Rabbit, who then ran away. Fox patiently

awaited the dinner hour, and then struck the hive with such force that he broke into it. The bees poured out and stung him until he rolled in agony. "When I see you again, I will kill you before you can say a word!" declared he, as he started after Rabbit again. Fox tracked the Rabbit to a small hole in the fence around a field of watermelons belonging to a Mexican. The Rabbit had entered to steal, and was angered at sight of the gum figure of a man which the owner of the field had placed beside the path. "What do you desire from me?" he cried, as he struck at the figure with his fore-foot, which stuck fast in the soft gum. He struck at the gum with every foot, and even his head was soon stuck in the gum. Thus Fox found him. "What are you doing here?" he asked. "They put me in here because I would not eat chicken for them," said Rabbit. "I will take your place," said Fox; "I know how to eat chicken." The Mexican found him in the morning and skinned him, and then let him go, — still on the trail of the Rabbit, who had so frequently outwitted him.

#### ORIGIN OF CORN.

An Apache who was an inveterate gambler had a small tame turkey, which followed its master about everywhere. One day the Turkey told him that the people were tired of supporting him, as he gambled until he lost everything that they in charity gave him. They had decided to give him one more stock of supplies, and if he made away with that he should be killed. Knowing that he could not resist the temptation to gamble if he had any property in his possession, he decided to leave the tribe before their wrath should overtake him. The next day he began to chop down a tree from which to build a boat. The Woodpecker, Tsitl-ka-ta, commanded him not to cut the tree; the woodpeckers must do that for him. They also cut out the inside of the trunk, so that he could get into the cylinder, after which the spider sealed him in by making a web over each end. The woodpeckers carried the log, thus prepared, to the Rio Grande River, and threw it in. The faithful Turkey followed along the shore. In the whirlpool above San Juan the log left the main current, and spun round and round until the Turkey pushed it on into the channel again. Farther down the river the log caught in the rocks in an upright position above a fall, but the Turkey again started it on its journey. At the pueblo of Isleta, the boys hauled out the log with others for fuel. The Turkey rescued the log and placed it in the water, and again, at another pueblo far down the river, the log was returned to the stream. Far to the southward the log drifted out of the channel into a grove of cottonwoods. The man came out of the log and found a large

quantity of duck feathers lying about. That night he had no blanket in which to sleep, so he covered himself with duck feathers. He killed a duck, and with the sinews of its legs made a bowstring. After he landed, the Turkey soon overtook him, and they remained there for four days. During this time the man cleared a small space and levelled it. "Why do you clear this place?" said the Turkey; "if you wish to plant something you must make a larger field." Then the Turkey ran toward the east, and the field was extended in that direction: toward the south, the west, and the north he ran, until the field was large enough. Then he ran into the field from the east side, and the black corn lay behind him; from the south side, and the blue corn appeared; from the west, and the yellow corn was made; from the north, and the seeds of every kind of cereal and vegetable lay upon the ground. The Turkey told the man to plant all these seeds in rows. In four days the growing plants appeared. The Turkey helped his master tend the crops, and in four more days everything was ripe. Then the man took an ear of corn and roasted it, and found it good.

## MYTHS.

## THE TWO BLIND OLD WOMEN.

NA-KI IS-TSON-I-JA PIN-DA-TCI<sup>2</sup>-I PI-GO-NI-TI.  
(Two women old blind their story.)

Two old women were once cooking a pot of mush which two mischievous boys were-trying to steal. Both were blind, so one sat on each side of the fire, and they kept their sticks waving back and forth above the pot, to prevent any one from taking advantage of their blindness and removing the vessel or its contents. The boys found an empty pot, which they substituted for the one on the fire. Finding that the pot now had an empty ring when struck by their sticks, the old women concluded that the water had boiled away, and the mush must be sufficiently cooked. "Let us smoke while it cools," said one. "Very well," said the other, and they began to smoke alternately the single pipe in their possession: as they smoked they kept the sticks waving to and fro above the empty vessel. The boys took the pipe from the hand of one old woman as she was passing it to the other. "You are smoking all the time," said the second woman. "I gave you the pipe long ago," said the first. "You did not," said the second. Just then the boys struck the first woman in the mouth, and she, thinking it was the other woman, struck her companion, who, of course, retaliated, and they proceeded to belabor one another with their staves. When they were tired of fighting they went to eat their mush; each thought the other had eaten it, which set them to fighting again.

## THE BEAVER AND THE OLD MAN.

T'CA AND HAS-KI-I'.

There was once an old man who was very fond of beaver meat. He hunted and killed beaver so frequently that his son remonstrated with him, telling him that some misfortune would surely overtake him as a punishment for his persecution of the sagacious animals, which were then endowed with the magic powers of the medicine-men. The old man did not heed the warning, but continued to kill beaver nearly every day. Again the son said, "If you kill them, they will soon catch and kill you." Not long afterward the old man saw a beaver enter a hole in the bank; disregarding his son's advice, he plunged head foremost into the burrow to catch the animal. The son saw him enter the hole, and went in after him. Catching the old man by the heels, he pushed him farther in. Thinking another beaver had attacked him, the old man was at first too frightened to move, then he cried for mercy. "Let me go, Beaver, and I will give you my knife." He threw his knife back toward the entrance, but received no reply to his entreaty. "Let me go, Beaver, and I will give you my awl." Again no answer. "Let me go, and I will give you my arrows." The young man took the articles as they were handed to him, and hastened away without making himself known.

When the old man returned to the tipi, he said nothing of his adventures, and his son asked no questions. As soon as the old man left the tipi, the son replaced the knife and other articles in his father's fire-bag. "Where is your knife?" said the son when the old man returned. "I gave it to the beaver to induce them to let me escape with my life." "I told you they would catch you," said the son.

The old man never hunted beaver again.

## THE OLD BEGGAR.

(HAS-KAI-YĖ-LI.)

There was once an old Apache who went begging from camp to camp every evening. His wife tried to reform the old beggar by playing a trick upon him. One night during his absence she fetched a bleached horse's pelvis into the tipi, and painted it so that it somewhat resembled a face. The old man came home about midnight, and beheld, as he thought, the head of a monster glaring at him in the bright moonlight from the door of the lodge. Twice the woman held up the pelvis, when he turned in terror-stricken flight, calling, "Help, help! Something has killed my woman. Bring spears, bring arrows!" With a spear he cautiously lifted the

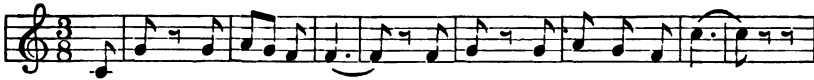
side of the tipi, but his wife threw out the bone at the back, and he could not discover the cause of the apparition.

The next night he went out to beg again. He found plenty of buffalo meat at one of the lodges, some of which was given him to carry home. There were several horses lying outside the lodge, and the old man mistook one of them for a log, and jumped upon its back. The frightened horse rose under him, and soon succeeded in bucking him off. As the Indians came out of the tipi to investigate the cause of the stampede of the ponies, the old man said, "I told you long ago to break this horse, and now I must do it myself!" Thus avoiding, in some measure, their ridicule, he groped about until he found his meat again, and then hastened home.

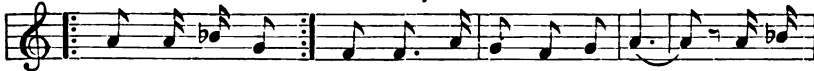
The next morning he decided to move his camp. His family formed a large party, and he wished to precede them on the march. His sons were alarmed, and told him that the Cheyennes would kill and scalp him. "Oh, no," said he, "nobody will attack a warrior like me," and he walked on ahead of the others. His three sons painted their faces black and white, so that they were no longer recognizable, and then ran around in front of their father. As they ran toward him he shot all his arrows, but was too frightened to shoot straight. The young men caught him; one ran his finger-nail around his scalp, while another placed a fresh buffalo's heart on the old man's head. The blood from the heart ran down his face, and he thought he was scalped. His sons allowed him to go back toward the party; on the way he came to a river, where he stooped to drink, and saw the reflected image of the raw flesh upon his head. He was then sure that he had been scalped, and sat down to die. His sons made signs to him to cross the river and go back. Again frightened by their gestures, he ran until he reached the women, who all laughed at his story of being scalped by the Cheyennes. The sons had explained the joke to their mother, and when the old man appealed to his wife for sympathy she only laughed at him, as he sat and shook with fear before her. At last they pulled off the strange head-covering, and a fresh burst of ridicule of the "brave warrior" followed.

*Frank Russell.*

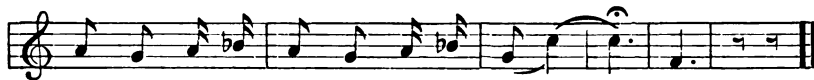
## PRETTY PÄ-TREE.



1. O what is on dat tree? Dere is a beau-ti-ful limb.
2. O what is on dat limb? Dere is a beau-ti-ful bough.
3. O what is on dat bough? Dere is a beau-ti-ful nes'.

\* *Faster.*REFRAIN. *After each verse.*

- |    |   |                   |   |                                       |
|----|---|-------------------|---|---------------------------------------|
| 1  | { | Limb on 'e tree,  | } | Down in de beau-ti-ful green. Pret-ty |
|    | { | Tree on 'e hill,  |   |                                       |
|    | { | Bough on 'e limb, |   |                                       |
| 2. | { | Limb on 'e tree,  | } |                                       |
|    | { | Tree on 'e hill,  |   |                                       |
|    | { | Nes' on 'e bough, |   |                                       |
| 3. | { | Bough on 'e limb, | } |                                       |
|    | { | Limb on 'e tree,  |   |                                       |
|    | { | Tree on 'e hill,  |   |                                       |



pä - tree, pret - ty pä - tree, pret - ty pä - ä - tree.

\* *Note.* This bar is repeated as often in each verse as there are lines to go to it, each verse increasing one line.

4. O what is in dat nes'?  
Dere is a beautiful aig.  
Aig in 'e nes', etc.
5. O what is in dat aig? etc.
6. O what is in dat bird?  
Dere is a beautiful tongue, etc.
7. O what is on dat tongue?  
Dere is a beautiful chune.  
Chune on 'e tongue,  
Tongue on 'e bird,  
Bird in 'e aig,  
Aig in 'e nes',  
Nes' in 'e bough,  
Bough on 'e limb,  
Limb on 'e tree,  
Tree on 'e hill,  
Down in de beautiful green, etc.



## POPULAR AMERICAN PLANT-NAMES.

## VIII.

## LOBELIACEÆ.

*Lobelia inflata*, L., asthma weed, South Berwick, Me.

## CAMPANULACEÆ.

*Campanula rotundifolia*, L., bluebell, wild thimbles, Labrador and Newfoundland.

## ERICACEÆ.

*Andromeda polifolia*, L., crystal tea, New Harbour, Newfoundland.

*Arbutus Menziesii*, Pursh, *madroño*, *madrona*, *madrone*, Cal.

*Arctostaphylos* (sp.), *manganita* (little apple), Cal.

*Arctostaphylos Uva-ursi*, Spreng., Indian whort, hard berries, Labrador and Newfoundland.

*Bryanthus* (sp.), Alpine heather, Cal.

*Bryanthus empetriformis*, Gray, heather, Pierce Co., Wash.

*Chimaphila umbellata*, Nutt., noble pine, South Berwick, Me.

*Chiogenes hispidula*, maiden hair, Prince Edward's Island.

*Chiogenes serpyllifolia*, Salisb., maiden hair, Labrador and Newfoundland.

*Epigæa repens*, L., ground sweet,<sup>1</sup> Philadelphia, Pa.

*Gaultheria procumbens*, L., winter berry, Prince Edward's Island.  
mountaineer tea,<sup>2</sup> Newfoundland.

*Gaultheria Shallon*, Pursh, *salal*, Pierce Co., Wash.

*Gaylussacia* (sp.), black whorts, Labrador and Newfoundland.

*Goodyera pubescens*, R. Br., rattlesnake tongue, Moorestown, N. J.

*Kalmia angustifolia*, L., and *Kalmia glauca*, Ait., Gould or gold-  
withy or worthy, Labrador and Newfoundland.

*Ledum latifolium*, Ait., Labrador or Indian tea, Labrador and Newfoundland.

swamp tea, Pierce Co., Wash.

*Ledum palustre*, L., crystal tea, Labrador.

*Loiseleuria procumbens*, Desv., May flower, white flower, Hermitage Bay, Newfoundland.

*Moneses uniflora*, Gray, scent flower, White and Hermitage Bays, Newfoundland.

*Monotropa uniflora*, L., ghost plant or flower, Indian pipe, Labrador and Newfoundland.

ghost flower, Farmington, Me.

*Pterospora Andromedea*, Nutt., pine drops, Cal.

<sup>1</sup> Vide *Hugh Wynne*, by S. Weir Mitchell.

<sup>2</sup> Referring, no doubt, to the Indians.

*Pyrola elliptica*, Nutt., wild lily-of-the-valley, South Berwick, Me.

*Pyrola rotundifolia*, L., wild lily-of-the-valley, Auburndale, Mass.

*Rhododendron nudiflorum*, Torr., mountain pink, Bellows Falls, Vt.

*Sarcodes sanguinea*, Torr., snow plant, Cal.

*Vaccinium Canadense*, Kalm., sugar whorts, Labrador.

*Vaccinium ovalifolium*, Smith, blueberry, whort, mazzard, Labrador.

blue huckleberry, Pierce Co., Wash.

*Vaccinium Oxycoccus*, L., marsh berry, Labrador and Newfoundland.

*Vaccinium parvifolium*, Smith, red huckleberry, Pierce Co., Wash.

*Vaccinium Pennsylvanicum*, Lam., low-bush whort,<sup>1</sup> Newfoundland.

tobacco whort, Labrador.

*Vaccinium Pennsylvanicum*, Lam., var. *angustifolium*, Gray, and *V.*

*uliginosum*, L., ground whorts, Labrador and Newfoundland.

*Vaccinium Vitis-Idæa*, L., partridge berry, fox berry, Labrador and Newfoundland.

#### DIAPENSIACEÆ.

*Diapensia Lapponica*, L., moss lily, ground ivory flower, Southern Coast of Newfoundland.

#### PLUMBAGINACEÆ.

*Armeria vulgaris*, Willd., sea pink, Cal.

#### PRIMULACEÆ.

*Dodecatheon* (sp.), prairie pointers, Ill.

cyclamen, mad violets,<sup>2</sup> mosquito bills, roosters' heads, pinks, pinky-winky, Cal.

*Dodecatheon pauciflorum*, Greene, lady-slipper, Wyo.

*Lysimachia nummularia*, L., yellow myrtle, Cambridge, Mass.

*Lysimachia quadrifolia*, L., liberty tea,<sup>3</sup> South Berwick, Me.

wild tea,<sup>4</sup> Auburndale, Mass.

*Primula farinosa*, L., salmon flower,<sup>5</sup> West Coast of Newfoundland.

#### OLEACEÆ.

*Forsythia viridissima*, Lindl., jessamine, Southern Kentucky.

Scotch broom, Vir.

*Fraxinus viridis*, Michx., green ash, river ash, La Crosse, Wis.

<sup>1</sup> Pronounced "hurts," and often so spelled; also "whuts." They are called blueberries at Bay of Islands, Newfoundland.

<sup>2</sup> Near Naples, Italy, the peasants call the true cyclamens mad violets.

<sup>3</sup> Used rather than pay the tax on tea.

<sup>4</sup> Probably from the shape and color of the leaves.

<sup>5</sup> From its flower appearing with the first salmon.

APOCYNACEÆ.

- Apocynum androsæmifolium*, L., milkweed, Franklin Co., Me.  
*Apocynum cannabinum*, L., milkweed, South Berwick, Me.  
*Vinca minor*, L., blue myrtle, Cambridge, Mass.

ASCLEPIADACEÆ.

- Enslenia albida*, Nutt., climbing milkweed, Kan.

GENTIANACEÆ.

- Erythræa* (sp.), *canchalagua*, Cal.  
*Menyanthes trifoliata*, L., bog bean, Labrador and Newfoundland.

POLEMONIACEÆ.

- Gilia dichotoma*, Benth., pig-pens, Kern Co., Cal.  
*Gilia squarrosa*, Hook. & Arn., skunk weed, Cal.  
*Gilia tricolor*, Benth., birds'-eyes, Cal.  
*Phlox* (all species), pinks, Monroe, Wis.  
*Phlox cæspitosa*, Nutt., May flowers, Wyo.  
*Polemonium reptans*, L., bluebells, Monroe, Wis.

HYDROPHYLLACEÆ.

- Eriodictyon glutinosum*, Benth., *yerba santa*, *palo santo*, Cal.  
*Nemophila insignis*, Dougl., baby-blue-eyes, Cal.  
*Phacelia* (sp.), wild heliotrope, Cal.

BORRAGINACEÆ.

- Allocarya, chorisiana*, Greene., white forget-me-nots, Cal.  
*Amsinckia* (sp.), fiddle-neck, woolly breeches, Cal.  
*Cynoglossum* (sp.), forget-me-nots, Cal.  
*Cynoglossum officinale*, L., dog-burr, wool-mat, Tory-burr, Kans.  
*Echinosperrum Virginicum*, Lehm., sheep-burr, Kans.  
*Lithosperrum arvense*, L., pigeon-weed, stone-weed (Dewey).  
*Mertensia maritima*, Don, ice plant, Labrador.  
*Mertensia Virginica*, DC., gentleman's breeches, Plymouth, Ohio.

CONVOLVULACEÆ.

- Convolvulus spithamæus*, L., wild hollyhock, South Berwick, Me.  
*Convolvulus sepium*, L., wild ivy, St. George's Bay, Newfoundland.  
*Cuscuta Epithymum*, Murray, devil's gut (Dewey).

SOLANACEÆ.

- Datura meteloides*, DC., *selguacha*, Cal.  
*Lycium vulgare*, Dunal, jessamine, Monroe, Wis.

*Nicotiana glauca*, Graham, tree tobacco, Cal.

*Solanum Carolinense*, L., thistle, Iowa.

sand brier, Kansas.

*Solanum nigrum*, L., blueberry,<sup>1</sup> Chicago, Ill.

*Solanum rostratum*, Dunal, Texas nettle, Spanish thistle, Texas  
thistle, bull thistle, Colorado burr,  
Kans.

buffalo burr, Wyo.

Santa Fé burr, beaked horse-nettle,  
Iowa to Colo. (Dewey).

*Solanum triflorum*, Nutt., wild tomato, Wyo.

#### SCROPHULARIACEÆ.

*Castilleja* (sp.), bloody noses, Colo.

Mexican blanket,<sup>2</sup> Austin Co., Tex.

*Castilleja coccinea*, Spreng., fire pink, Monroe, Wis.

*Linaria vulgaris*, Mill., snapdragon, Philadelphia, Pa.

wild snapdragon, wax candles, Southern Ky.

*Orthocarpus erianthus*, Benth., butter-and-eggs, Cal.

*Orthocarpus purpurescens*, Benth., *escobita*, Cal.

*Orthocarpus versicolor*, Greene, snaps, San Francisco, Cal.

pop-corn flower, mossy pinks, Cal.

*Pedicularis densiflora*, Benth., Indian warrior, Cal.

*Pentstemon cæruleus*, Nutt., bluebell, beard-tongue, Wyo.

*Rhinanthus Crista-galli*, L., shepherd's coffin, Labrador and New-  
foundland.

*Scrophularia Californica*, Cham., California bee-plant, Cal.

*Verbascum Thapsus*, L., lamb's tongue, South Berwick, Me.

*Veronica Americana*, Schwein., wild forget-me-not, Seattle, Wash.

#### OROBANCHACEÆ.

*Aphyllon uniflorum*, Gray, pipes, South Berwick, Me.

#### BIGNONIACEÆ.

*Chilopsis saligna*, Don, Spanish willow, catalpa willow, Waco, Tex.

#### PEDALIACEÆ.

*Martynia proboscidea*, Glox., devil's darning needle, Greene Co.,  
Mo.

devil's claws, Southern Ky.

<sup>1</sup> Said to be sold as such.

<sup>2</sup> From the appearance of a prairie covered with it.

**VERBENACEÆ.**

*Lippia lycioides*, Steud., Mexican heliotrope, Waco, Tex.

*Vitex Agnus-castus*, L., sage tree, Waco, Tex.

LABIATÆ.

*Brunella vulgaris*, L., heartsease,<sup>1</sup> Cambridge, Mass.

*Mentha Canadensis*, L., wild peppermint, Ames, Iowa, La Crosse, Wis.

*Micromeria* (sp.), *yerba buena*, Cal.

*Monarda citriodora*, Cerv., *mesquite*, Waco, Tex.

*Monardella villosa*, Benth., *poleo*, Cal.

*Nepeta Glechoma*, Benth., scarlet runner, Trinity Bay, Newfoundland.  
 creeping Charlie, Monroe, Wis.  
 catnip, Iowa.

*Salvia carduacea*, Benth., thistle sage, Cal.

*Salvia Columbariæ*, Benth., *chia*, Cal.

*Scutellaria galericulata*, L., pea tops, Trinity Bay, Newfoundland.

*Sphacele calycina*, Benth., mountain balm, Cal.

*Stachys bullata*, Benth., grandmother,<sup>2</sup> *purissima*, San Mateo Co., Cal.

*Trichostema dichotomum*, L., heart's angel, Oxford Co., Me.

*Trichostema lanatum*, Benth., romero, Cal.

*Trichostema lanceolatum*, Benth., camphor weed, Cal.

**PLANTAGINACEÆ.**

*Plantago major*, L., rat-tail, Trinity Bay, Newfoundland.

**NYCTAGINACEÆ.**

*Abronia* (sp.), sea verbena, San Francisco, Cal.

*Bærrhaavia erecta*, L., hogweed (Dewey).

**AMARANTACEÆ.**

*Acnida tuberculata*, Moq., water hemp, pigweed, red-root, Kans.

*Amarantus blitoides*, Watson, pigweed, purslane, matweed, Kans.

*Amarantus retroflexus*, L., red-root (Dewey).

red-root, beet-root, careless weed, Kans.

*Amarantus spinosus*, L., careless weed, Kans.

**CHENOPODIACEÆ.**

*Atriplex canescens*, James, white sage, salty sage, Colo.

buckwheat sage, Nev. and Cal.

<sup>1</sup> Thought to cure diseases of the heart.

<sup>2</sup> The flower looks like an old dame with a high cap.

- Atriplex confertifolium*, Watson, shad scale, Wyo.  
*Atriplex Nuttallii*, Watson, salt sage, Wyo.  
*Chenopodium Botrys*, L., Jerusalem oak, Greene Co., Mo.  
*Chenopodium Californicum*, Watson, soap plant, Cal.  
*Cycloloma platyphyllum*, Moq., tumble weed, West.  
*Eurotia lanata*, Moq., white sage, Wyo.

## POLYGONACEÆ.

- Chorisanthe* (sp.), Turkish rugging, Southern Cal.  
*Eriogonum fasciculatum*, Benth., California buckwheat, Cal.  
*Polygonum convolvulus*, L., wild bean, South Berwick, Me.  
*Polygonum lapathifolium*, L., black heart, Kans.  
*Polygonum Muhlenbergii*, Watson, black heart, devil's shoe-string, Kans.  
*Polygonum Pennsylvanicum*, L., black heart, Kans.  
*Polygonum Persicaria*, L., Adam's plaster, Fortune Bay, Newfoundland.  
*Rumex acetosella*, L., sheep sorrel, Ames, Iowa, La Crosse, Wis.  
*Rumex hastatulus*, Baldw., drop-seed dock (Dewey).  
*Rumex hymenosepalus*, Torr., canaigre, Cal.

## PIPERACEÆ.

- Houttuynia Californica*, Benth. & Hook., yerba mansa, Cal.

## LAURACEÆ.

- Umbellularia Californica*, Nutt., California laurel, bay-spice wood, pepper wood, Cal.

## ELÆAGNACEÆ.

- Elæagnus argentea*, Pursh, silver berry, Wyo.  
*Shepherdia argentea*, Nutt., buffalo berry, bull berry, Wyo.  
*Shepherdia Canadensis*, Nutt., bitter berries, Notre Dame Bay, Newfoundland.

## EUPHORBIACEÆ.

- Eremocarpus* (sp.), turkey mullein, *yerba del pescado*, Cal.  
*Euphorbia corollata*, L., go-quick,<sup>1</sup> Port Huron, Mich.  
*Euphorbia Cyparissias*, L., Napoleon, squib-knocket, Martha's Vineyard.  
 cypress, South Berwick, Me.  
 love-in-a-huddle, Conn.  
*Euphorbia nutans*, Lag., stubble spurge (Dewey).

## URTICACEÆ.

- Ulmus Americana*, L., rock elm, La Crosse, Wis.

<sup>1</sup> Said to be the Indian name.

MYRICACEÆ.

*Myrica Gale*, L., sweet fern, Western Mass.  
pepper tops,<sup>1</sup> Trinity Bay, Newfoundland.

CUPULIFERÆ.

*Betula lutea*, Michx., and *Betula lenta*, L., witch hazel, Labrador and Newfoundland.

*Betula papyrifera*, Marsh, white birch, Labrador and Newfoundland.

*Carpinus Caroliniana*, Walt., ironwood, Ames, Iowa.

*Castanopsis chrysophylla*, A. DC., chestnut, *chinquepin*, Cal.

*Quercus agrifolia*, Nee., *encim*, Cal.

*Quercus chrysolepis*, Liebm., drooping live oak, golden cup oak, Cal.

*Quercus densiflora*, Hook. & Arn., chestnut oak, tan-bark, Cal.

*Quercus Douglasii*, Hook. & Arn., blue oak, white oak, Cal.

*Quercus Kelloggii*, Newb., black oak, Cal.

*Quercus lobata*, Nee., valley oak, weeping oak, *roble*, Fresno Co., Cal.

*Quercus oblongifolia*, Torr., white oak, Southern Cal.

*Quercus Wislizeni*, A. DC., live oak, Cal.

post oak, Monterey Co., Cal.

SALICACEÆ.

*Populus balsamifera*, L., balm tree, balm-of-gills, Labrador and Newfoundland.

*Populus tremuloides*, Michx., quaking asp, aspen, Wyo.

"aps," Labrador and Newfoundland.

*Salix* (sp.), Sally tree, Sallys, "widdy," Labrador and Newfoundland.

EMPETRACEÆ.

*Empetrum nigrum*, L., red heath, red berry, black berry, rock berry, heath berry, baby heath berry, Newfoundland.

wine berry,<sup>2</sup> sand berry,<sup>2</sup> heath berry, black berry, Labrador.

hog cranberry, islands of Penobscot Bay.

CONIFERÆ.

*Abies Balsamea*, Mill., "var,"<sup>3</sup> Labrador and Newfoundland.

<sup>1</sup> Referring to the pollen.

<sup>2</sup> Sometimes made into wine, and found growing on the sand.

<sup>3</sup> A corruption of fir.

*Abies grandis*, Lindl., white fir, Pierce Co., Wash.

*Chamæcyparis Nutkænsis*, Spach, Alaska cedar, Pierce Co., Wash.

*Cupressus Lawsoniana*, Parlat., Port Oxford cedar, Cal.

*Juniperus communis*, L., trailing cedar, trailing Juniper, Wyo.

ground juniper, Labrador and Newfoundland.

*Juniperus Sabina*, L., var. *procumbens*, Pursh, sabine, saffron, face-and-eye berries,<sup>1</sup> Labrador and Newfoundland.

*Larix Americana*, Michx., juniper, tall juniper, Labrador and Newfoundland.

*Picea alba*, Link, Labrador spruce,<sup>2</sup> Southport, Me.

skunk spruce, islands of Penobscot Bay.

*Pinus contorta*, Dougl., tamarack pine, Cal.

*Pinus insignis*, Dougl., Monterey pine, Cal.

*Pinus Lambertiana*, Dougl., sugar pine, Cal.

*Pinus ponderosa*, Dougl., yellow pine, Cal.

*Pinus resinosa*, Ait., red pine, Wis.

*Pinus Sabiniana*, Dougl., nut pine, bull pine, digger pine, Cal.

*Pseudotsuga Douglasii*, Carr., Douglas spruce, Oregon pine, Cal.

red fir, fir, Pierce Co., Wash.

*Thuja gigantea*, Nutt., cedar, Pierce Co., Wash.

*Torreya Californica*, Torr., nutmeg tree, Cal.

#### ORCHIDACEÆ.

*Arethusa bulbosa*, L., Adam and Eve, Conception and Trinity Bays, Newfoundland.

*Calopogon pulchellus*, R. Br., swamp pink, Wood's Hole, Mass.

*Calypto borealis*, Salisb., lady's slipper, Pierce Co., Wash.

*Cypripedium* (all species), nervine, Argyle, Wis.

*Cypripedium acaule*, Ait., valerian, Maine.

wild calceolaria, Labrador and Newfoundland.

*Goodyera* (sp.), rattlesnake's violet,<sup>3</sup> Alcove, N. Y.

*Goodyera pubescens*, R. Br., adder's tongue, Turner, Me.

adder-tongue cactus, Swan's Island, Kennebec River, Me.

*Habenaria orbiculata*, Torr., Solomon's plaster, Nova Scotia.

*Habenaria dilatata*, Gray, and *Habenaria hyperborea*, R. Br., smelling bottles, marsh lily, Newfoundland.

*Spiranthes* (sp.), bayonet lily, Newfoundland.

<sup>1</sup> From the fancied resemblance of the berry to a face.

<sup>2</sup> More common than the native spruce.

<sup>3</sup> Leaves sometimes used for making salve.



IRIDACEÆ.

*Iris* (sp.), lilies, flag lilies, Cal.

*Sisyrinchium angustifolium*, Mill., star grass, Auburndale, Mass.

bachelor's button, Newton, Mass.

*Sisyrinchium bellum*, Watson, *azulea villela*, Cal.

AMARYLLIDACEÆ.

*Hymenocallis occidentalis*, Kunth, Grayson lily,<sup>1</sup> Ky.

*Narcissus pseudo-Narcissus*, L., buttercups, Southern Ky.

LILIACEÆ.

*Brodiaea capitata*, Benth., grass nuts, Indian potato, wild hyacinth,  
Chester lily, Cal.

*Brodiaea coccinea*, Gray, fire-cracker flower, Mendocino Co., Cal.

*Brodiaea laxa*, Watson, grass lilies, blue milla, Cal.

*Calochortus albus*, Dougl., hairbell, Cal.

*Calochortus Maweanus*, Leicht., mouse-ears, cat's-ears, pussy-ears,  
Mendocino Co., Cal.

*Calochortus Gunnisoni*, Watson, and *Calochortus Nuttallii*, T. & G.,  
Mariposa lily, Wyo.

*Camassia esculenta*, Lindl., *camass*, *amole*, soap-root plant, Cal.

*Clintonia borealis*, Raf., bear berry, Farmington, Me.

blueberry, White Bay, Newfoundland.

poison berries, Newfoundland.

*Erythronium albidum*, Nutt., roosters, Hillsboro, Ill.

*Erythronium giganteum*, Lindl., Adam and Eve, chamise lily, Men-  
docino Co., Cal.

*Fritillaria* (sp.), rice roots, Cal.

*Fritillaria biflora*, Lindl., black lily, Cal.

*Fritillaria lanceolata*, Pursh, bronze bells, brown lily, checkered  
lily, Cal.

*Fritillaria pudica*, Spreng., tulip, Southern Montana.

*Leucocrinum montanum*, Nutt., star lily, Wyo.

*Lilium Columbianum*, Hanson, tiger lily, Pierce Co., Wash.

*Lilium Humboldtii*, Roehl. & Leicht., tiger lily, Cal.

*Lilium pardalinum*, Kellogg, tiger lily, Cal.

*Lilium parvum*, Kellogg, small tiger lily, Cal.

*Lilium Philadelphicum*, L., prairie lily, Monroe, Wis.

*Lilium superbum*, L., Jack-in-the-pulpit, Lock Haven, Pa.

*Maianthemum Canadense*, Desf., tobacco berries, Trinity Bay, New-  
foundland.

*Ornithogalum* (sp.), snowdrops, Southern Ky.

<sup>1</sup> So called because abundant in Grayson County.

*Smilacina trifolia*, Desf., tobacco berries, Trinity Bay, Newfoundland.

*Trillium* (any species), much-hunger,<sup>1</sup> Farmington, Me.

*Trillium erectum*, L., rule-of-three, Bellows Falls, Vt.

*Trillium recurvatum*, Beck, Brown Bess, Brown Betts, Brown Beths, Monroe, Wis.

*Veratrum viride*, Ait., elever,<sup>2</sup> Bristol, Burlington, and Plymouth Co.'s, Conn.

*Xerophyllum tenax*, Nutt., sour grass, deer grass, turkey beard, Cal.  
basket grass, Turk's beard, Pierce Co., Wash.

*Yucca angustifolia*, Pursh, soap plant, Spanish dagger, Spanish bayonet, Colo.

*Yucca baccata*, Torr., wild date, Cal.

#### COMMELINACEÆ.

*Tradescantia* (sp.), twelve o'clock, Southern Ky.

*Tradescantia crassifolia*, Wandering Jew, Cambridge, Mass.

*Tradescantia Virginica*, L., spider lily, Middleboro, Mass., Monroe, Wis.

#### ARACEÆ.

*Lysichiton Kamtschaticense*, Schott, skunk cabbage, Pierce Co., Wash.

bear's food,<sup>8</sup> Alaska.

#### ALISMACEÆ.

*Sagittaria variabilis*, Engelm., wax flower, South Berwick, Me.

#### CYPERACEÆ.

*Cyperus esculentus*, L., chufa, Kans.

*Cyperus rotundus*, L., coco, coco sedge, Wyo.

*Eriophorum gracile*, Koch, and *Eriophorum polystachyon*, L., frog-hair, Oxford Co., Me.

#### GRAMINEÆ.

*Agropyrum repens*, L., Sprague's grass,<sup>4</sup> Dennysville, Me.  
devil's grass, durfee grass (Dewey).

*Agropyrum spicatum*, Scribn. & Smith, blue stem, wild wheat, Iowa.

*Andropogon scoparius*, Michx., and *Andropogon furcatus*, Muhl., poverty grass, Southern Me.

*Andropogon scoparius*, Michx., small blue stem, Iowa.

<sup>1</sup> Leaves eaten as greens.

<sup>2</sup> A corruption of hellebore.

<sup>3</sup> The young shoots eaten by bears in spring.

<sup>4</sup> From the name of the introducer, about seventy years ago.



## ANIMAL TALES FROM NORTH CAROLINA.

## I. WHEN BRER DEER AND BRER TERRAPIN RUNNED A RACE.

BRER DEER and Brer Terrapin was a-courting of Mr. Coon's daughter. Brer Deer was a peart chap, and have the airs of the quality, no put-on bigotry ways; Brer Deer am a right sure 'nough gentleman, that he is. Well, old Brer Terrapin am a poor, slow, old man; all the creeters wonder how the gal can smile on hisself when Mr. Deer flying round her, but them what knows tells how, when old man Terrapin lay hisself out, he have a mighty taking way with the gals, and the gals in the old times mighty like the gals these here times, and ain't got no sense nohow.

Well, old man Coon he favor Brer Deer, and he powerful set again Brer Terrapin, and he fault him to the gals constant; but the more Brer Coon fault Brer Terrapin, the more the hard-headed gal giggle and cut her eye when Brer Terrapin come 'bout; and old Brer Coon, he just nigh 'bout outdone with her foolishness, and he say he gwine set down on the fooling.

So he say, Brer Coon did, how Brer Deer and Brer Terrapin shall run a seven-mile race, and the one what get there first shall surely have the gal, 'cause he feel that sure in he mind, Brer Coon do, that Brer Deer nat'rally bound to outrun poor old Brer Terrapin.

But I tell you, sah, when old Brer Terrapin pull he head in he house, and shut up all the doors, and just give himself to study, when he do that there way, the old man ain't just dozing away the time. Don't you mind, sah, he have a mighty bright eye, Brer Terrapin have, sah.

Well, Brer Terrapin, he say he run the race, if he can run in the water, 'cause he 'low he mighty slow on the foots. And Brer Deer and Brer Coon, they talk it over to theyselves, and they 'low Brer Deer mighty slow in the water, and so they set the race 'long the river bank. Brer Deer, he gwine run seven miles on the bank, and Brer Terrapin, he gwine run 'long the shore in the water, and he say every mile he gwine raise he head out the water and say, "Oho! here I is."

Den Brer Deer and Brer Coon laugh to burst theyselves, 'cause they lay out for Brer Terrapin done pass the first mile, Brer Deer done win the race.

Well, sah, Brer Terrapin he have six brothers, and he set one in the water every mile, and he set one in the water at the starting-place, and the old man, he set hisself in the water at the seven-mile post. O my, massa, dat old Brer Terrapin, he got a head on hisself, he surely have.

Well, Brer Coon and Brer Deer, they come down to the water, and they see Brer Terrapin out there in the water, an' Brer Coon, he place Brer Deer, and tell him hold on till he get hisself there, 'cause he bound to see the end of the race. So he get on the horse and whip up, and directly Brer Deer and Brer Terrapin start out, and when Brer Deer come to the first milestone he stick his head out the water, and he say, "Oho, here I is!" and Brer Deer, he just set to faster, 'cause he know Brer Terrapin mighty short-winded, but when he git to the two-mile post, sure 'nough, there Brer Terrapin stick he head out and say, "Oho, here I is!" and Brer Deer, he that astonished he nigh 'bout break down, but he set to and do he best, and when he come to the three-mile post, 'fore God if there ain't Brer Terrapin's head come out the water, and he just holler out, "Oho, here I is!"

But Brer Deer he push on, and every mile that there bodacious old Brer Terrapin. Well, when Brer Deer come a-puffing and a-blowing up to the last-most post, and Brer Coon set there on the horse, and just 'fore Brer Deer come up, if there ain't sure 'nough old Brer Terrapin, just where he done been waiting all the time, and just 'fore Brer Deer fotch round *the* bend, he just stick up he head and say, "Oho, Brer Deer, here I is for yourself!"

But Brer Terrapin never tell the gals 'bout his management, and how he get there that soon.

## II. WHEN MR. TERRAPIN WENT RIDING ON THE CLOUDS.

Have they done tell you 'bout ole Mr. Grumble Terrapin? Well, one day ole Brer Terrapin was mighty bad, and making up a poor mouth, and a-grumbling and a-fussing, 'cause he have to creep on the ground. When he meet Brer Rabbit, he grumble 'cause he can't run like Brer Rabbit, an' when he meet Brer Buzzard he grumble 'cause he can't fly in the clouds like Brer Buzzard, and so grumble, grumble, constant.

Well, the folkses stand it till they nigh 'bout wore out, and so they 'gree amongst theyselves, the folkses did, and they 'gree how they gwine take Brer Terrapin up in the clouds and drop him.

So one day, when Brer Terrapin grumble to Miss Crow he can't fly in the clouds, Miss Crow she say, she did, "Brer Terrapin, go get on my back, and I give you a ride in the clouds." So Brer Terrapin, he mighty set up in he mind, and he get on Miss Crow's back, and they sail off fine, and they sails this yer way, and they sails that yer way. Brer Terrapin, he look down on all he friends, and he feel that proudful he don't take no noticement when they take off they hats to hisself.

But presently Miss Crow she get tired, and so she say, old Miss

Crow did, "This yer just as high as I can go, Brer Terrapin, but here come Brer Buzzard ; he can fly heap higher than what I can, Brer Buzzard can, and you just get on his back, and he sail you heap higher."

So Brer Terrapin, he get on Brer Buzzard back, and they sail up higher and higher, till Brer Terrapin can't make out he friends when they take off they hats to hisself, and he say that the bestest day of his life, Brer Terrapin do, and they sails over the woods, and they sails over the waters.

Then Brer Buzzard, he get broke down a-toting Brer Terrapin, and he 'low : "This here just as high as I can go, Brer Terrapin, but there come Miss Hawk ; she can go a heap higher than what I can," and Miss Hawk she say she be delighted to take Brer Terrapin to ride, — that just what Miss Hawk done tell Brer Terrapin.

So Brer Terrapin, he get on Miss Hawk's back, and they go higher and higher, and Brer Terrapin he 'joy it fine, and he say to hisself, "I 'se getting up in the clouds now, sure 'nough."

But directly here come King Eagle, and he say, "Oho, Brer Terrapin, you don't call this yer sailing. Oho, Sis Hawk, if you gwine sail Brer Terrapin, why don't you take him up where he can get a sight?" But Miss Hawk, she 'bliged to 'low that just as high as she can go.

Then King Eagle say, "Well, just get on my back, and get a sure 'nough ride." So Brer Terrapin, he get on King Eagle's back, and they go up and up, till ole Brer Terrapin he get skeered, and he beg King Eagle to get down ; but King Eagle, he just laugh and sail higher and higher, till old Brer Terrapin say to hisself he wish he neber study 'bout flying in the clouds, and he say, Brer Terrapin did : "Oh please, King Eagle, take me down ; I that skeered, I 'se 'bout to drop," and he fault hisself cause he was such a grumbling fool, and he say to hisself, if he ever get on he own foots once more, he never grumble 'cause he can't fly in the clouds, but King Eagle, he just make like he gwine up higher and higher, and poor old Brer Terrapin, he dat skeered, he can't hold on much more, and he 'bout lose he hold.

Just den he think how he got a spool of thread in he pocket, what Miss Terrapin done send him to fetch home from the store that day, and he tie the end to King Eagle's leg, unbeknownst to him, Brer Terrapin did, and then he drop de spool, and he take hold of the thread, and hold it fast in he hands, and he slip down to the ground, and you never hear old Brer Terrapin grumble 'cause he can't run or fly, 'cause the old man he done fly that yer day to satisfy hisself, that he did, sure's yer born, he did fly that yer day.

III. WHY THE SPIDER NEVER GOT IN THE ARK.

The spider ain't one of the sure 'nough creeping things what was in the ark, bless your soul no, Miss, that he ain't; the spider am on this here earth just as a 'minder what we be fetch back to, if we don't walk with the Lord Jesus.

In the long time back, the black man he have no Lord Jesus, he only have the great God of the mountain; and the black man he mighty big sinner, and the great God, he just 'bliged to hold the sinner in, and sometimes he have to make a *instrerment* (instrument).

Well, Miss, one year the peoples was mighty gone away; I can't just tell you all the sins they done commit, 'cause I's mighty old, and I've seen a heap of trouble, and when I done hear the old folks tell it I was just a chap, but the great God he send the fever, and he make all the crops burn up on the face of the earth, and he do heap more works, and ever what I just disremembers; I've seen a heap of trouble, Miss, but they hard-headed and rebelling, they just go on after Satan. And the great God, he have to make a instrerment, and he do it this yer way. The great feast time was come, the sacred feast when they all know they have to bring the offerings to the great God; but old Satan, he 'suade them to have it a dance feast; and the great God, he knew what a working in they mind, so in the night, before he make a instrerment, he make a great spider, more big than that church over there, Miss, and before daybreak that spider done spin a web more than a mile; it take in all the feast ground, but it so fine no sinner man could see it; and when they go up to the sinful frolic, that web it just take them in, and they go round and round on it, till they come to the great spider's mouth, and he swallow them up, the last one of them. After that the spider, he get smaller and smaller, till these here times he just a little chap, what the Lord just suffer to go about for a 'minder, but he was never in the ark, Lord bless you, no, Miss.

IV. HOW COME BRER BAR SLEEP IN THE WINTER.

When the animals was young, Brer Bar, he never sleep in the winter, no more 'n the rest. The way it was in them days, old man Bar was flying roun' more same than the tother creeters, and he was the meanest one in the lot, and 'cause he the biggest he get in he mind that he king of the country, and the way he put on the animals was scand'lous, that it was.

Well, they was all crossways wid the old man a long time, but they bound to step up when he tell 'em, cause you kin see in these

times old Brer Bar ain't a powerful man, but he just *onery* side what he was in the old times. 'Pears like all the animals is getting mighty low down these yer times, 'cept old Sis Coon, and sure you born she get more heady ebery year.

Well, they talk it over 'twixt themselves many and many a day, how they gwine take down Mr. Bar. They know he mighty man to sleep in the dark, and one day Brer Rabbit 'low that they stop the old man up when he sleep in a dark tree; he take a mighty long nap, and they get a little comfort.

So they all watch out, and when the old man sleep that night in a hollow tree they all turn in and tote rocks and brush, and stop up the hole.

And sure 'nough, when morning come, Brer Bar don't know it, and he just sleep on; when he wake up he see it all dark, and he say day ain't break yet, and he turn over and go sleep, and there the old man sleep just that a way till the leaves turn out the trees, and I 'spect the old man been sleeping there to this day; but the animals, they all hold the old man dead for sure, and they just feel a meddlesomness to move them rocks; and when they let the light in, old Brer Bar he just crack he eye and stretch hisself and come out, and when he see the spring done come he say, the old man did, that he done had a mighty comfortable winter, and from that time every year, when the cold come, old Brer Bar go to sleep.

#### V. HOW COME MR. BUZZARD TO HAVE A BALD HEAD.

One day, in the old times, Ann Nancy started out to find a good place for to build her house; she walk on till she find a break in a nice damp rock, and she set down to rest, and take 'servation of the points to throw her threads.

Presently, she hear a gret floppin' of wings, and the old Mr. Buzzard come flying down and light on the rock, with a big piece of meat in he mouth. Ann Nancy, she scroon in the rock and look out, and she hear Mr. Buzzard say, "Good safe, good safe, come down, come down," and sure 'nough, when he say it three times, a safe come down, and Mr. Buzzard, he open the door and put in he meat and say, "Good safe, good safe, go up, go up," and it go up aright, and Mr. Buzzard fly away.

Then Ann Nancy, she set and study 'bout it, 'cause she done see the safe was full of all the good things she ever hear of, and it come across her mind to call it and see if it come down; so she say, like Mr. Buzzard, "Good safe, good safe, come down, come down," and sure 'nough, when she say it three times, down it come, and she open the door and step in, and she say, "Good safe, good safe, go up, go up," and up she go, and she eat her fill, and have a fine time.



Directly she hear a voice say, "Good safe, good safe, come down, come down," and the safe start down, and Ann Nancy, she so scared, she don't know what to do, but she say soft and quickly, "Good safe, go up," and it stop, and go up a little, but Mr. Buzzard say, "Good safe, come down, come down," and down it start, and poor Ann Nancy whisper quick, "Go up, good safe, go up," and it go back. And so they go for a long time, only Mr. Buzzard can't hear Ann Nancy, 'cause she whisper soft to the safe, and he cock he eye in 'stonishment to see the old safe bob up and down, like it gone 'stracted.

So they keep on, "Good safe, good safe, come down," "Good safe, good safe, go up," till poor Ann Nancy's brain get 'fused, and she make a slip and say, "Good safe, come down," and down it come.

Mr. Buzzard, he open the do', and there he find Ann Nancy, and he say, "Oh you poor mis'erable creeter," and he just 'bout to eat her up, when poor Ann Nancy, she begged so hard, and compliment his fine presence, and compare how he sail in the clouds while she 'bliged to crawl in the dirt, till he that proudful and set up he feel mighty pardoning spirit, and he let her go.

But Ann Nancy ain't got no gratitude in her mind ; she feel she looked down on by all the creeters, and it sour her mind and temper. She ain't gwine forget anybody what cross her path, no, that she don't, and while she spin her house she just study constant how she gwine get the best of every creeter.

She knew Mr. Buzzard's weak point am he stomach, and one day she make it out dat she make a dining, and 'vite Mr. Buzzard and Miss Buzzard and the chillens. Ann Nancy, she know how to set out a-dining for sure, and when they all done got sot down to the table, and she mighty busy passing the hot coffee to Mr. Buzzard and the little Buzzards, she have a powerful big pot of scalding water ready, and she lip it all over poor old Mr. Buzzard's head, and the poor old man go bald-headed from that day. And he don't forget it on Ann Nancy, 'cause you 'serve she de onliest creeter on the top side the earth what Mr. Buzzard don't eat.

#### VI. THE WOOLLY CROWS.

Yes, sah, it do look like them was crows sure enough, but, sah, them's only the old time woolly crows, and if you go over yon by the woods, and shoot at 'em, you fetch down just bits of wool, but no man ever fetch down them crows.

It's mighty cur'ous 'bout them crows, sure, but they done been flying right there every corn season since my 'membrance, but they can't hurt the corn, 'cause their mouths full of wool.

Well, I hearn 'em tell how one season, long 'fore my time, the folks was tormented by the crows to beat all; and the more they shoots, 'pears like the more they come, till all the county was black with 'em; and when the corn laid by, then the black rascals turn in, and go for to 'stroy all the little young birds what's in the nestes.

The old birds, they take on powerful, but they can't help themselves, till one day them crows, they find Mr. Mockingbird's nestes, and just 'stroy it.

Well, sah, Mr. Mockingbird, he have a mighty long 'membrance, and he call he mind how one time old Massa James had a sheep to die, and the crows done pick the last bone.

Well, sah, this was a fact: Mr. Mockingbird, he tell all the birds what was in he mind, and them birds, if they don't all turn in and tote wool to the old tub of tar what stand by the house lot, till they done cover it all plum over, and it look like the old sheep, sure 'nough.

Well, sah, when old Miss Crow come sailing 'long, she cock her eye down on that yer wool and she say to herself, that yer was a sheep, sure, and she make off and tell all the crow's family, and they all come and dive into that old tar what's covered with wool, and they just bound in reason to get their mouths full of tar and wool, what they can't spit out.

Then they stand round a bit and look foolish, then they fly round and round, but they can't eat no more corn; so nobody take noticement now, but every corn season yet them woolly crows fly over that field constant.

#### VII. HOW COME THE PIGS CAN SEE THE WIND.

Did you done hear how come that old Sis Pig can see the wind? Well, to be sure, ain't you never hear that? Well, don't you take noticement, many and many a time, how unrestful, and 'stracted like, the pigs is, when the wind blows, and how they squeal, and run this yer way and that yer way, like they's 'stracted?

Well, sah, all dat gwine on is along of the fact that they can see the wind.

One time the old sow, she have five little pigs, — four black and one white one.

Now old Brer Wolf, he have a mighty good mouth for pig meat, and he go every night and walk round and round Miss Pig's house, but Sis Pig, she have the door lock fast.

One night, he dress up just like he was a man, and he put a tall hat on he head, and shoes on he foots; he take a sack of corn, and he walk hard, and make a mighty fuss on the brick walk, right up

to the door, and he knock loud on the door in a great haste, and Sis Pig, she say, "Who there?" and Brer Wolf say up, loud and powerful, Brer Wolf did, "Quit your fooling, old woman, I is the master, come for to put my mark on the new pigs; turn 'em loose here lively."

And old Sis Pig, she mighty skeered, but she feared not to turn 'em out; so she crack the door, and turn out the four black pigs, but the little white pig, he am her eyeballs, the little white pig was, and when he turn come, she just shut the door and hold it fast.

And Brer Wolf, he turn down the corn, and just pick up the four little pigs and tote 'em off home; but when they done gone, he mouth hone for the little pig, but Sis Pig, she keep him mighty close. One night Brer Wolf was wandering up and down the woods, and he meet up with old Satan, and he ax Brer Wolf, old Satan did, can he help him, and Brer Wolf he just tell him what on he mind, and old Satan told him to lead on to Miss Pig's house, and he help him out.

So Brer Wolf he lead on, and directly there Sis Pig's house, and old Satan, he 'gin to puff and blow, and puff and blow, till Brer Wolf he that skeered, Brer Wolf is, that he hair fairly stand on end; and Miss Pig she done hear the mighty wind, and the house a-cracking, and they hear her inside down on her knees, just calling on God A'mighty for mercy; but old Satan, he puff and blow, and puff and blow, and the house crack and tremble, and he say, old Satan did, "You hear this yer mighty wind, Sis Pig, but if you look this yer way you can see it.

And Sis Pig, she that skeered, she crack the door and look out, and there she see old Satan's breath, like red smoke, blowing on the house, and from that day the pigs can see the wind, and it look red, the wind look red, sah. How we know that? I tell you how we know that, sah: if anybody miss a pig and take the milk, then they can see the wind, and they done tell it was red.

• *Emma M. Backus.*

SALUDA, N. C.

EDITOR'S NOTE. — In printing the tales here given, the dialect has been disregarded, so far as phonetic variations are concerned; on the other hand, the errors of grammar, abbreviations, and syncopations have been retained. The spelling has been changed to the common English form, except in the case of a very few words, so familiar as to be perfectly comprehensible. It is obviously impossible by means of the regular alphabet to reproduce negro dialect with any accuracy. A phonetic alphabet is essential for such purpose, and it is desirable that a certain number of texts in such alphabet be noted, but evidently useless to multiply such texts. The dialect being once given, any person who has made himself master of it can read the common English orthography with proper dialectic sound and inflection. The dropping of the *r*, the alteration of *th* into *d*,

and similar changes, can easily be reproduced. But the attempt to indicate the manner of enunciation by the usual English signs results in confusions and contradictions innumerable, and after all the dialect is without interest, save for those previously intimate with it. An equally serious fault is that the meaning and real interest of the tale is disguised; a dialectic story is apt to be a mere piece of jargon, in which the lack of deep human interest is atoned for by a spelling which is usually mere affectation. As an individual opinion, and with reservation of the right to alter the method in any particular case, the advice may be given to collectors, to follow the expression of the reciters word for word, to observe elisions and contractions, but otherwise to use ordinary English orthography. If they are capable of indicating the peculiarities of the dialect by means of a phonetic alphabet, or even by a minute account of the manner of treating the different letters, so much the better. This counsel is intended, not to contradict but to emphasize the principle, that the utility of a record depends upon its faithfulness word for word; no attempt need be made to correct the grammar.

*W. W. N.*

## RECORD OF AMERICAN FOLK-LORE.

## NORTH AMERICA.

**ALGONKIAN.** In the "American Antiquarian" (vol. xx. pp. 305, 306) for September–October, 1898, Dr. A. S. Gatschet discusses "The Meaning of 'Merrimac,'" showing that the river name is taken from the word for "catfish" in some eastern Algonkian dialect. Some interesting etymological details of several other fish-names are also given.—To the "American Anthropologist" (vol. xi. pp. 261–270), Mr. W. W. Tooker contributes a paper on "The Problem of the Rechahechrian Indians of Virginia." The author's etymology of this name makes it Algonkian, with the very appropriate signification "People of the lonely place," — *cf.* "Great Dismal Swamp." Mr. Tooker's paper is a valuable contribution to Indian synonymy and onomatology.

**Blackfoot.**—In the "Rep. Brit. Assoc. Adv. Sci." (vol. lxvii. p. 793), Rev. John Maclean discusses briefly "Blackfoot Womanhood."—In the same volume appear (pp. 788, 789) abstracts of articles by R. N. Wilson on "The Blackfoot Legend of the Scar-Face," and "Blackfoot Sun-Offerings."

**Ojibwa.** "Ojibwa Feather Symbolism" is discussed by W. J. McGee in the "American Anthropologist" (vol. xi. pp. 177–180) for June, 1898. The article deals with the "plume" of Kahkewaquo-naby (Rev. Peter Jones), nearly a century old, having been preserved since the death of its wearer in 1856. Rev. Peter Jones's name signified "sacred waving feathers," and this is the plume given him at his name-feast when a youth.

**Passamaquoddy.** In the "Proc. Amer. Philos. Soc." (vol. xxxvi. pp. 479–495), Mr. J. D. Prince discusses "The Passamaquoddy Wampum Records."

**ATHAPASCAN.** "The Jicarilla Genesis" is the title of an interesting paper by James Mooney in the "American Anthropologist" (vol. xi. pp. 197–209) for July, 1898. The Indians concerned are the so-called "Jicarilla ('Little Basket' in Spanish) Apaches," who belong to the great Athapaskan stock. The myth was obtained in November, 1897. It contains the day-night gambling item, the origin of mountains, the snaring and fastening of the sun and moon, the drying of the earth, the making of rivers, the account of the moon-boy and the sun-boy and the great frog, the big elk, etc., the extermination of the monsters. — "The Dénés of America identified with the Tungus of North Asia" is the title of an extravagant article by Professor John Campbell (of "Hittite" fame) in the "Transactions of the Canadian Institute" (vol. v. pp. 167–224).

ESKIMO. To the "American Anthropologist" (vol. xi. pp. 165-187) Fru Signe Rink contributes an article on "The Girl and the Dogs: An Eskimo Folk-Tale with Comments," and to the following number a second article (pp. 209-215), "The Girl and Dogs: Further Comments." The names *qavdlunait* = "Europeans," and *irqigdlit* = "Indians," are etymologized, and the folk-tale explained on a linguistic basis. — In the July issue Mr. John Murdoch writes of "The Name of the Dog-Ancestor in Eskimo Folk-Lore" (p. 223), and dissents from one of Fru Rink's etymologies.

HAIDA. In the second volume of the "Memoirs of the American Museum of Natural History" (pp. 13-24) appears a valuable article, illustrated by 6 plates (containing 93 figures), by Dr. Franz Boas, on "Facial Paintings of the Indians of Northern British Columbia." The paper, which is preceded by an account of the operations of the Jesup Expedition during the year 1897, describes a collection of facial paintings obtained from a Haida chief of Masset. The subjects of these paintings "are largely the crests of the various families," and the decorations differ according to the rank and wealth of the wearer. — In "Appleton's Popular Science Monthly" (vol. liii. pp. 160-174) Dr. G. A. Dorsey publishes an account of "A Cruise among Haida and Tlingit Villages about Dixon's Entrance."

IROQUOIAN. In the "American Anthropologist" (vol. xi. pp. 286-287), Mr. J. N. B. Hewitt discusses "The Term *haii haii* of Iroquoian Mourning and Condolence Songs," coming to the conclusion that "this term *haii haii*, now used in the condoling council of the League of the Six Nations of the Iroquois, had its origin in a supposed imitation of a supposed cry of a supposed being."

KOOTENAY. In the "Rep. Brit. Assoc. Adv. Sci." (vol. lxvii. p. 792), Dr. A. F. Chamberlain publishes a brief account of "Kootenay Indian Drawings." — Also notes on "The Kootenays and their Salishan Neighbors."

MOKI. Under the title "Environmental Interrelations in Arizona," Mr. Walter Hough contributes to the "American Anthropologist" (vol. xi. pp. 133-155) an interesting account of the exploitation by the Moki Indians of the plant-life of the arid Arizonian region. The distribution of the 173 species made use of by these Indians is as follows: Agriculture and forage, 13; arts, 17; architecture, 4; domestic life, 10; games and amusements, 2; dress and adornment, 6; folk-lore, 10; food, 47; medicine, 45; religion, 19. "If the sun is the father of the Hopi," says the author, "then corn is their mother." Many items of primitive religion and folk-lore are given in the notes to the plant-lists.

PUEBLOS. In the "American Antiquarian" for July-August,

1898 (vol. xx. pp. 193-210), Rev. S. D. Peet publishes an illustrated article, "Caves and Cliff-Dwellings compared," treating of the architectural development in the Pueblo region,—cave-houses, cliff-dwellings, pueblos.—The September-October number of the same periodical has another article by the same author on "The Religious Life and Works of the Cliff-Dwellers" (pp. 275-298).

**SALISHAN.** As the sixth volume of the "Memoirs of the American Folk-Lore Society," appears "Traditions of the Thompson River Indians of British Columbia" (Boston and New York, 1898, x, 137 pp. 8°), with an introduction by Dr. F. Boas and notes. Thirty-five tales, dealing chiefly with the activities of the "Transformers" who prepared the earth for the abode of mankind are given, and in the introduction Dr. Boas discusses the nature and implications of this new body of folk-lore.

**SIOUAN.** "Ponka Feather Symbolism" is the title of a brief article by Dr. W. J. McGee in the "American Anthropologist" (vol. xi. pp. 156-159) for May, 1898. Among the points of interest noted are: The fairly definite variation of primitive ornamentation; the use alone of eagle feathers; the waning of the feather-symbolism with the changed condition of Indian life. Noteworthy is the use of "soft, floating or waving down as the symbol of the 'ghost,' or Mystery." The Ponkas seem to have been greater users of feather symbolism than the other Siouan tribes.—In the "Proc. Amer. Assoc. Adv. Sci." (vol. xlvi. pp. 324-334), Miss Alice C. Fletcher publishes "A Study from the Omaha Tribe: The Import of the Totem."—In the "Strand Magazine" (vol. xv. pp. 545-551), Mr. A. J. Buckholder writes of "Wizards of the Sioux Nation."—In "Globus" (Braunschweig) Dr. A. S. Gatschet discusses (vol. lxxiii. S. 349-355) the Osage Indians ("Die Osageindianer mit Bildnissen hervorragender Stammesangehörigen").

**TEHUAN.** From the press of the University of Chicago comes "A Preliminary Study of the Pueblo of Taos" (Chicago, 1898, 8°), by M. L. Miller,—a doctor's thesis.

**UTO-AZTECAN.** In the "Schweizer. Blätter f. Gesundheitspflege (Zürich)," Grohman publishes (n. F., Bd. xiii. 1898, S. 84-89) an article ("Sitten hinsichtlich Krankheit und Tod bei den Azteken-Indianern: Originalbeitrag zur vergleichenden Diätetik der Volksseele") dealing with Aztec customs relating to disease and death.—In the "Verh. der Berliner Anthropol. Ges." for 1897 (pp. 607-611), Dr. E. Seler writes about "Nachrichten über den Aussatz in alten Mexikanischen Quellen."—In his article ("Amer. Anthropol." vol. xi. pp. 165-170), "An Ancient Human Effigy Vase from Arizona," Dr. J. Walter Fewkes describes an effigy vase in the form of a human figure found in a cave in Pima, a settlement in the Pueblo

Viejo Valley, the presence of which in that region he ascribes to "Mexican influence" in southern Arizona. — In "Globus" (vol. lxxiv. pp. 85-93), Dr. E. Seler discusses "Altmexikanische Knocherasseln."

**ZAPOTECAN.** In the "American Antiquarian" (vol. xx. pp. 299-302) there is reprinted from the "Indianapolis Journal" Mr. M. H. Saville's account of the "Discovery of an Ancient City in Mexico." Amid the pyramid ruins near Xoxo, five miles south of Oaxaca, were found the remains of a "city," and on the lintel of a doorway "hieroglyphics of a very advanced character;" also mural paintings in an ancient tomb. Mr. Saville believes the writing to be "at least partly phonetic." It is esteemed a highly important discovery.

#### CENTRAL AMERICA.

**MAYAN.** "The Mongol-Mayan Constitution" is the title of an article by James Wickersham in the "American Antiquarian" (vol. xx. pp. 169-176), in which the author concludes to his own satisfaction that the Chinese and "Aztec-Mayan" peoples were closely related, and that "everything in their domestic, religious, and governmental affairs" was ruled by the "Quadriform Constitution," based on "the square plan of the cardinal points."

#### GENERAL.

**CULTURE.** Under the title, "Piratical Acculturation," Dr. W. J. McGee gives, in the "American Anthropologist" (vol. xi. pp. 243-249) for August, 1898, an account of the largely inimical and adventitious interchange of devices and ideas in savagery and barbarism. References are made to the Seri and Papago Indians.

**FIRE-MAKING.** In the "Contributions of the Bucks County Historical Society," No. 4 (Philadelphia, 1898, 8°), Mr. H. C. Mercer writes of "Light and Fire Making."

**GAMES.** In the "Bulletins of the Museum of the University of Pennsylvania" (vol. i. No. 3), Mr. Stewart Culin writes of "American Indian Games" — taking the game of dice in all its bearings as a subject of study. He brings it in relation to the *atlail* or throwing-stick of Mexico, coming to the conclusion that stick-tossing games of the kind in question must have spread from that centre. In "Science" (July 19, 1898), Dr. D. G. Brinton adds a note on the subject.

**IMPLEMENTS.** "The Genesis of Implement-Making" is the title of an article by Mr. F. H. Cushing in the "Proc. Amer. Assoc. Adv. Sci." (vol. xlv. pp. 337-339).

**MIGRATION.** To the "American Antiquarian" (vol. xx. pp. 253-258) James Wickersham contributes a brief article on "The Num-



ber of Indian Languages in Washington," mostly devoted to a consideration of the possibilities of Asiatic influence upon the north-west coast, and the action of the Kuro-sivo as a possible distributor of wrecks and castaways.

MUSIC. In "Science" (September 16, 1898), under the title "Pre-Columbian Music Again," Prof. O. T. Mason writes of aboriginal American musical instruments, with references to the Kekchi and certain Indians of Honduras.

SCALPING. To "Globus" (Braunschweig) Friederici contributes a general article on Scalping — "Skalpieren in Nord-Amerika" (vol. lxxiii. 201 ; 222) — among the North American Indians.

*A. F. C. and I. C. C.*

## FOLK-LORE SCRAP-BOOK.

**CHEYENNE MARRIAGE CUSTOMS.**—In the "Southern Workman and Hampton School Record," Hampton, Va., July, 1898, John H. Seger gives an account of Cheyenne and Arapahoe marriage customs:—

"Twenty-five years ago, when a Cheyenne or Arapahoe youth wished to marry, he selected some young woman whom he admired, and made it a point to meet her at a dance, where the men all assemble first and sit down on the right side of the fire; then the women come in and sit down on the left side. The drum and musicians separate them on the side opposite the entrance to the lodge, and the entrance of the lodge separates them on that side. There are no salutations exchanged when the ladies enter; the young men keep their faces covered with their blankets, having only their eyes exposed; and the men and women dance separately. There are generally two or three drummers sitting around one drum, and they drum while the others dance. While they are getting the time and playing the prelude, the young people are casting winning looks at each other and flirting with their eyes. A casual observer might notice that young Antelope would watch for his chance to fix his gaze on Miss Red Bird, and when she would unexpectedly turn her eyes towards him and meet his glance, a mutual embarrassment would take place; those who saw it would whisper to each other that Antelope and Red Bird liked each other, and thus the initiatory step of their courtship would be taken.

"The next day, or soon after the meeting of Antelope and Red Bird, Antelope dresses himself up in his most gorgeous array of paint, beads, and feathers, and takes his place not far from, and in plain sight of, the lodge where Red Bird lives. He has not been there long before Red Bird sees him, accidentally of course; she also discovers that some water or wood is needed, takes the axe or the water-bucket, as the case may be, and starts out to perform her domestic duties. Her path leads her near where Antelope is standing with his blanket drawn over his head; as she passes near him, he runs towards her, and if she favors his suit she does not quicken her pace, but allows him to come up to her. Then they talk together, sometimes for hours, in plain sight of the camp, but no attention is paid to them, unless some one is heard to say, as he wags his head toward them, 'There will be a marriage soon.' It would have been different had Red Bird been a flirt and cast her glances toward him to fascinate rather than win him. In this case, when he ran towards her, she too would have run; then Antelope would have slackened his pace and turned towards his own lodge, knowing that Red Bird had been trifling with him. But in this case it was not so; Red Bird's looks were honest, as her words confirmed when they conversed together while standing as described. Antelope and Red Bird finally separate, each to go to their respective homes.

"Antelope opens his heart to his mother, or aunt, or grandmother, as the case may be, and he explains to them how utterly barren and void life

will be unless he can secure Red Bird for a wife. Soon after, a visit is made to the mother of Red Bird, and we might hear a conversation something like this. The mother of Antelope might say, 'Have you seen my son lately? And have you noticed what a fine-looking young man he is? You must have heard what a skilful hunter he has become; scarcely a day passes but he brings to my lodge a deer or buffalo, so that I have more skins than I can tan, and as for meat, we have that to give away.' 'And have you heard,' says the mother of Red Bird, 'how my daughter has become one of the most skilful beaders in the tribe? I do believe she can tan a robe as well as her mother; you have no doubt seen your son wear a pair of moccasins she gave him; you may well be proud of a son who wears such fine moccasins. Of what use is his hunting if he has no one to care for the meat he kills and to tan the robes he takes?'

"'That is quite true,' says the mother of Antelope, 'and I would be glad if you would give your daughter to my son for a wife, for he loves her very much.' 'What! loves her and would have her given to him? Not so; if he loves her, he should give ten ponies for her, to show his love. How would my daughter feel to be given away?' 'That is true; my son would not want a wife that was given to him, but when you speak of ten ponies as the price to be given, you do not properly consider my son's family connections and his skill as a hunter. What would your daughter's skill amount to if she had no one to supply her with food, and skins to tan? Surely I think that two ponies should be the price.' 'I think that will do,' says the mother of Red Bird; 'since the young folks love each other, let it be two ponies.'

"The matter is now ready to be referred to the old men and women of the tribe to see if the young couple are any blood relation; if it is found that they are so much as sixteenth cousins, the marriage is declared off; but if they are found to be of no blood relation, soon after the meeting of the old ladies referred to, the mother of Antelope will take two ponies and tie them near and in plain sight of the lodge of Red Bird. Not to appear too eager, the ponies sometimes are left for hours, and, if for any reason Red Bird wishes to back out and not marry Antelope, the ponies can be left where they are tied until the sun goes down; then it is known the girl will not marry. But if Red Bird does not wish to back out, then her mother goes and unties the ponies and ties them in another place. Antelope, on seeing this, goes to the lodge of Red Bird, and lies down by the side of the entrance to the lodge, very much the same as a dog would curl down at his master's door; the significance of this is easy to understand. Antelope is soon invited into the lodge, which he enters, but not until Red Bird's mother has passed out. When he enters the lodge, he is a married man. Red Bird passes out of the lodge, and she now has a right she can use if she wishes. She can set the time when she will begin to live with Antelope as his wife; the time must not go beyond thirty days.

"Now Antelope congregates the young men of his acquaintance, and gives a feast, where he bids adieu to his male associates. From this time on, he is to be found with his wife by his side, except when he goes out to

ride or walk ; then the man goes ahead and the wife behind. I have heard some inconsiderate people speak disparagingly of this custom, as if the wife were humbled by walking behind. If they knew why it was done, they would feel differently in regard to the matter. When it is remembered that the Indian in his uncivilized life subsisted by hunting, and that he must always be on the alert, whether riding or walking, and ready, with his weapons in his hands, to kill the game before it gets out of his reach, going ahead gives him a chance to discover game and kill it that he would not have were his wife by his side. Indians do not have sidewalks or pavements to walk upon. Their path may be through tall grass or brush, or the ground may be covered with snow ; in either case the man goes ahead and breaks the road, and the wife follows with more ease in the trodden path. This habit of the man walking ahead and the wife behind was inaugurated for her benefit rather than to humble her.

"The courtship and marriage of Antelope and Red Bird illustrate the general characteristics of a marriage among the Cheyennes and Arapahoes. While they have a well-defined plan of marriage, there are many innovations. Sometimes a young man steals a wife, which is equivalent to an elopement. When this is done, the family of the bride make a raid on the ponies belonging to the groom, or some of his near relatives, and take ponies until they are satisfied. Stealing a wife is not considered respectable, and public sentiment is against it. Star Robe, an Arapahoe Indian, was at one time an inveterate gambler ; as a rule, he was very successful, but for once luck was against him, and he lost heavily. Thinking his luck would change, he kept on gambling until he lost every piece of property he had in the world, even to the clothes he had on, his ornaments and charms, and at last he put up, one at a time, his two wives, and he lost them. When the morning came, he was poor indeed. He went through the camp, bewailing his ill fortune in loud lamentations, until finally the counsellors of the tribe assembled to consider his case, and decided that he should have the oldest and least amiable of his wives restored to him, but that he should not be allowed to ever take another wife. Star Robe reformed and died a Christian. For many years before his death he was quite progressive and built himself a house, but his wife would not live in it, because she wanted always to be on the move. Star Robe came to the writer, and said he had a plan which he hoped would meet the writer's approval ; it was that he might choose another wife who would stay at home better, so he could advance faster in civilized customs. He was asked if he had spoken to the other Indians in regard to the matter ; he said no, he did not consult them any more, as he was on the white's man road, and, if it was necessary to consult them, he would let the matter drop. The writer took occasion soon after to speak to a party of Arapahoes about Star Robe's proposition ; they began to smile and look at each other ; then some began to laugh, as if something of an amusing nature were connected with Star Robe's case. Finally Charcoal said, 'Did you ever hear about Star Robe gambling off his wives?' On learning I had not, the story was related to me as above, and when Charcoal finished his story he said very seriously, 'No, Star Robe cannot marry again.'

"Big Sioux was a young Cheyenne warrior who had just come in from the warpath ; his ponies and arms were taken from him after the Indian war of 1874. Big Sioux had the fortune or misfortune to fall in love with the daughter of Little Robe, the head chief of the Cheyennes. Ordinarily it would have taken as many as ten ponies to have solemnized a marriage with the daughter of Little Robe, but Big Sioux had no ponies, and his friends were as badly off. He, however, rose to the emergency, and, acting on the precedent set by Jacob, offered himself as a servant to Little Robe. Little Robe undertook to furnish some young Cheyennes to perform some difficult work for the writer, and, seeing that Little Robe placed Big Sioux in the most trying positions, and seemed to rely on him even more than on his own son, I took occasion to mention this to Little Robe. He said, 'Yes, he belongs to me. He is married to my daughter ; he had no ponies to give, so he gave himself.' Little Robe seemed to think this was all the explanation necessary.

"At one time when two Cheyennes got to gambling, one lost and luck seemed to be against him. After he had lost every piece of property he had, in desperation he put up his sister and lost her. This aroused great indignation through the tribe, but no one intimated that the unfortunate girl should not go and live as the wife of the man who had won her in a game of cards. Over twenty years ago the writer was superintendent of the Arapahoe Indian School at Darlington, during a period of five years. During this time not less than four young Indian women came to the school asking admittance and protection from marriages that were about to be forced upon them. This protection was given, and the young women afterwards married according to their own choice. Since then these tribes have been gradually breaking away from their original customs, until now they are married with the lawful marriage rites."

6 THE YU-LI OR PRECIOUS RECORDS (CHINESE TAOIST SCRIPTURE). — The "Journal of the Chinese Asiatic Society," vol. xxviii., 1898, contains a translation of this book by the Rev. G. W. Clarke, from which are given the following extracts : —

*Good Deeds are counted Riches in the Spirit-world.* (No. 5.) — "Mr. Lan once heard a Mr. Wu say that he knew a man, just as his spirit was passing away, say : 'I have been to Hades, and there I met an intimate friend. After very warm salutations I said : "Why have you not brought your riches with you?"' He replied reprovingly : "Riches may be brought here, but men are not willing to bring the right sort — virtue and merit ; these things are current here. You should exhort men to bring such riches here. Those who live in sin, and engage Buddhist and Taoist priests to chant for their forgiveness, and so help their souls through hell, are utterly deluded. Let all from their youth practise virtue, and at death their souls shall receive a place in the happy land."'"

*An Unmolested Grave a Sign of Virtue.* (No. 41.) — "Mr. Fung of Ih Tu was a good man, but very poor ; his neighbor, Mr. Li, was wealthy. Mr. Li's parents died, and he purchased for a large sum a plot of land whose

fêng-shui was good, and buried them. Within a short time, the God of Thunder destroyed the graves, and then he bought another plot. He had wealth, but was not a good man, so the gods would not protect his graves. When Mr. Fung's grandmother died he buried her in the first plot of land, and nothing occurred to her grave; this was not because of his poverty, but for his good living." The translator adds: "The literal meaning of the two characters Fêng and Shui is wind and water; their practical meaning is a good position for buildings and graves. It is believed that the good fêng-shui of a parent's grave will secure prosperity; and if a man has been a vagabond to his parents in life, he will, if able, make up for it by getting a good grave, not so much for his parents' honor as for his own selfish ends. Men of wealth spend large sums to engage the services of a man who is supposed to know his trade of fêng-shui, whilst a poor man has to bury where it suits him."

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## BIBLIOGRAPHICAL NOTES.

### BOOKS.

NOTES OF THE FOLK-LORE OF THE FJORT (French Congo). By R. E. DENNETT, author of "Seven Years among the Fjort." With an Introduction by MARY H. KINGSLEY. Illustrated. (Publications of the Folk-Lore Society, xli.) D. Nutt: London. 1898. Pp. xxxii, 169.

The appearance of the present volume is likely to end a long and animated controversy in regard to the proper use of the term "folk-lore." It is not many years since the Folk-Lore Society officially defined that word as intended to represent only survivals of prehistoric usage and belief among races in an advanced stage of culture. On the other hand, it was pointed out in this *Journal* that such limited definition would render the term of very little use to countries possessing a stock of genuinely savage tradition, and that, whatever might have been the original significance, common usage has now determined its employment in a wider sense, namely, as coextensive with oral tradition. Circumstances have so far wrought in favor of this contention, that we now see the Folk-Lore Society abandoning the restrictions itself had created, and issuing a work in which the term "folk-lore" is made to include the myths, stories, legends, pious beliefs, and religious practices of the most savage African tribes. This authoritative employment of the word will settle the question, and for the future make it agreed that the study and collection of folk-lore means the study and collection of oral traditions of every sort, in all stages of culture, with the enveloping atmosphere of usage and conduct. The writer of this notice cannot but take a lively gratification in such issue of the argument.

By "the Fjort" Mr. Dennett means the tribes that once formed the great kingdom of Congo, especially the two coast provinces north of the great river. As relating to the West African coast, the book therefore forms a complement of that of H. Chatelain (of which, strange to say, Miss Kings-

ley appears ignorant), published as the first volume of "Memoirs of the American Folk-Lore Society." The latter is very much fuller in respect to the number and length of the tales included, and from a linguistic point of view more satisfactory, as the original text is given, and the translation is closely literal, which is not the case with Mr. Dennett's work. Also, Mr. Chatelain's book set a good example in respect to the accompaniment of tales with copious ethnographic notes illustrative of details, a method more perfectly followed in the Navaho Legends of Dr. Mathews, and which deserves to be uniformly adopted; the absence of such comments leaves a sense of imperfection. On the other hand, the book contains what was lacking in Chatelain's work, — a body of truly savage customs, and an account of religious belief of the highest interest. Mr. Dennett is an example of a missionary who has the intelligence to perceive that, if one wishes to advance the condition of any simple people, it is really worth while to try to comprehend something of their mental condition. If not absolutely without prejudice, he is nevertheless inclined to take a fair and favorable view of the essential character of the intellectual status of the unchristianized negro: we are allowed to perceive that the native faith is in reality a complicated and remarkable system of worship and ethics, entirely adapted to the cultural condition out of which it has arisen, and calculated to comfort, satisfy, and inspire the human heart; that, as is the case in all ethnic worships, there are present moral and emotional requisites which only need time and opportunity in order to expand into artistic and literary developments comparable with those of the civilized races.

Respecting the different classes of tales included in this collection may be said a few words: (1.) Legends, or tales describing the conduct of spirits; the relations to mankind of supernatural heroines whom we should call fairies; miracles relating the interference of deities in the ethical sphere. (2.) Animal tales, tales of the Rabbit, Antelope, Leopard, etc., answer to those given by Chatelain. No. 23 introduces the omnipresent "Tar Baby" story; into this, a tale contained in the collection of the brothers Grimm is introduced: here the borrowing is no doubt from European contact. (3.) "Exempla;" a large class of tales, many of which also deal with animals, serve the purpose of legal precedents, and are called by Miss Kingsley legal tales. She observes: "They clearly are the equivalents to leading cases with us, and, just as the English would cite *A. v. B.*, so would the African cite some such story as 'The Crocodile and the Hen,' or any other stories you find ending with, 'and the people said it was right.'" "It may at first strike the European as strange when, listening to the trial of a person for some offence before either a set of elders or a chief, he observes that the discussion of the affair soon leaves the details of the case itself, and busies itself with the consideration of the conduct of a hyena and a bush-cat, or the reasons why monkeys live in trees, or some such matter; but if the European once gets used to the method, and does not merely request to be informed why he should be expected to play at *Æsop's Fables* at his time of life, the fascination of the game will seize on him, and he will soon be able to play at *Æsop's Fables* with the best, and to point out that

the case, say, of the 'Crocodile and the Hen,' does not exonerate some friend of a debtor of his from having committed iniquity in not having given up property, lodged with him by the debtor, to its rightful owner." Mr. Chatelain's work furnishes a number of highly interesting specimens of tales used in this manner. (4.) Anecdotes describing customs, natural history, or curious experiences of individuals. (5.) Jests, some of which are also naturally animal tales.

On the other hand, a number of classes of tales are wanting which, nevertheless, certainly exist in West African folk-lore: (1.) Nature myths. The existence of such is indicated by mention of the existence of legends concerning the sun and moon described as two brothers. (2.) Creation myths. Mr. Dennett thinks these wanting, save as a reflection of European theology; this may be doubted. (3.) Sagas, traditional tribal histories. These, also, Mr. Dennett supposes to be non-existent; but the contrary is shown by a remark of Chatelain ("Angola Legends," p. 21). The truth is, that this material, which no doubt includes also fables as to world-making, is esoteric. Until the secrets of the ceremonies are penetrated, African religion will remain uncomprehended. It must be expected that long ancestral histories, answering to those of American aborigines, will finally be discovered. (4.) Hero tales. Chatelain's No. 5 describes a slayer of cannibals, who visits the king of the lower world, demands his daughter in marriage, is sent as a task to capture the giant crocodile, eaten by the latter, rescued by his younger brother, with whom he quarrels about the division of spoil; the pair become the eastern and western thunders. Dennett's No. 12 in a measure corresponds, but his version is so condensed and free that it is not clear just what is the connection. It will be seen that, if these views are well-founded, the most important elements of African folk-lore are as yet imperfectly represented in the collections. Under these circumstances, comparisons with non-African matter will be delusive; the fact probably may be that every species of European or Asiatic tradition is paralleled in Africa.

No room remains to speak of the most interesting part of the volume, its account of the religion of the tribe. Only one word. Miss Kingsley is fond of speaking of the "fetish religion" of West Africa, but she perfectly understands that the word is compatible with the worship of deities connected with nature. Why, then, use "fetish," a Portuguese word originally representing European witchcraft? If the term be understood to convey that the relation of African worship to the material object essentially differs from that of any other polytheistic faith, it is a delusion and a snare. "Fetishism" is ordinarily supposed to denote a simple and very crude material worship, but in point of fact there is no such simplicity; there is a highly complicated system of various faiths, as many-sided and elusive as any other religious system. The Puritans satisfied themselves with stigmatizing saint-worship as idolatry; such designation only proved their ignorance. In dealing with an uncomprehended phenomenon, the first thing to do is to get rid of deceptive terms calculated to make ignorance pass for knowledge; one of them is the word "fetish."

*W. W. Newell.*



**THE MAGIC OF THE HORSE-SHOE**, with other Folk-Lore Notes, by ROBERT MEANS LAWRENCE, M. D. Boston and New York: Houghton, Mifflin & Co. 1898. Pp. iv, 344.

This handsome volume consists of a number of essays, entitled: "The Magic of the Horse-Shoe," "Fortune and Luck," "The Folk-Lore of Common Salt," "The Omens of Sneezing," "Days of Good and Evil Omen," "Superstitious Dealings with Animals," and "The Luck of Odd Numbers;" a topical index is subjoined. The point of view from which the book is prepared is explained in a prefatory note: "Superstitions, however trivial in themselves, relics of paganism though they be, and oftentimes comparable to baneful weeds, are now considered proper subjects for scientific research. . . . The development in recent years of a widespread interest in all branches of folk-lore warrants the hope that any volume devoted to this subject, and representing somewhat diligent research, may have a certain value, in spite of its imperfections. The expert folk-lorist may find much to criticise; but this book, treating of popular beliefs, is intended for popular reading." The introductory essay was prepared for the seventh annual meeting of the American Folk-Lore Society in 1895, and an abstract appeared in this Journal, vol. ix. p. 288, to which the reader may be referred for an analysis of the inquiry. In an account of the superstitions relating to salt, mention is made of the habit of placing salt before strangers, its uncongeniality to witches, the Eastern custom of confirming compacts by salt, the ominous character of salt-spilling, the use of salt in the ceremonies of the church, its employment as an amulet, the table customs connected with salt, and so on. The source of the sanctity of this substance is, without doubt, its antiseptic quality; demons, who are affiliated with corruption, have a natural terror of anything which goes to prevent that dissolution of vitality which they delight in bringing about. The custom of blessing the sneezer is usually explained on the basis of a belief that the action indicates the liability of possession by a demon, due to the temporary departure of the soul. (The citations of ancient beliefs and customs are made from treatises like those of S. Baring-Gould, rather than from the sources of the latter.) But the student will find in this book many suggestions, even although, as already noted, it is not the intention of the author to treat the subjects altogether exhaustively.

*W. W. Newell.*

**THE GOLDEN MAIDEN**, and other Folk-tales and Fairy Stories told in Armenia. A. G. SEKLEMIAN. Cleveland, O.: The Helman-Taylor Co. 1898. Pp. xix, 224.

This little collection is made up from the notes and reminiscences of Mr. Seklemian, and from the volumes of Sirwantzdians, "Manana," Constantinople, 1876, and "Hamov-Hodov," Constantinople, 1884. The collections being made in different parts of Armenia, the texts, according to the statement of Mr. Seklemian, somewhat differ; he wishes, however, to emphasize the point that all the stories which appear in the present volume "were taken down directly from the lips of the ignorant, unlettered peasantry of

Armenia, literally without any embellishment or addition whatever, except in the case of rude and unbecoming expressions which had to undergo some slight change." Mr. Seklemian's own district was Cilicia, where it was the custom to entertain youth, during the winter evenings, with tales of "fairies, giants, genii, dragons, knights, winged beauties, captive maidens, and other thousand and one mysterious beings." This applied not only to children, but also to grown-up people, whose principal pastime during the long winter nights was rehearsing or hearing such narratives. These Mr. Seklemian found everywhere current throughout all Armenia, with only slight local differences. In this book are given twenty-nine stories.

The tales, which may be read with pleasure, represent the mental stock of a very imaginative Oriental people, highly intelligent and creative, while lacking in book-learning, and therefore in the stage in which folk-lore is most prized, and also subject to a rapid evolution. It could not be safely concluded that, in their existing form, the stories are of great antiquity; on the contrary, they appear to have undergone recent fantastic elaboration and recombination. So much may be concluded from certain stories, of which the original form is otherwise known, and which here appear in modern transformations. In order to be useful for scientific inquiry into origins, — the most difficult of all investigations, — it would be necessary to have much more elaborate gatherings, with a comparative view of the narratives as related to the tales of adjoining populations. However, as regards tale elements, some interesting observations may be obtained. One of the tales, entitled "The Wicked Stepmother," was published in this Journal, vol. x. p. 135. The connection was pointed out (p. 134) with the story of Perceval as told by Crestien of Troyes. In other stories may be found mention of enchanted castles apparently untenanted, of heroes who disguise themselves as low-born youths, of snake-kings, magic rings, and other themes of popular romance. Unfortunately no index is provided. It would have been interesting had the tales been properly annotated, and brought into connection with native custom. For example, the character of the beings called in the translations fairies might well have been explained. It would appear from the tales that these are at times imagined as old women of gigantic stature, at other times as beautiful maidens. The inconsistency belongs also to ancient conceptions of fairies; but one would like to know what is the usual popular belief, and whether any worship of such beings survives.

*W. W. Newell.*

CANADIAN FOLK-LIFE AND FOLK-LORE. By WILLIAM PARKER GREENOUGH.

With illustrations by Walter C. Greenough. New York: G. H. Richmond. 1897. Pp. xii, 199.

This pleasing little volume, with its pretty illustrations, is no treatise on French Canadian customs and ideas from a scientific point of view, but rather a series of light sketches descriptive of occupations, methods of life, character, and progress of "My friends, the *habitants* of Canada," to whom the author dedicates his book. As he observes, the *habitant* is sim-

ply the farmer, the name having been given to the early settlers who remained to inhabit the country, as distinguished from officials and traders who were not expected to keep permanent residence. This simple population has furnished a large element to New England; while not considered in the United States as a thriving people, the French Canadian, in his home, has at all events the one cardinal blessing which the American generally knows only by hearsay, that of contentment. The folk-lore of French Canada must have been rich, and still continues to be so; but no part has been gathered, save the songs, which have in some measure been published by E. Gagnon, from whom Mr. Greenough cites. Of local legends, as he states, Mr. Greenough has found few (yet surely such must exist); but of *contes*, folk-tales, there is a large number, hitherto uncollected. In a chapter on "Amusements, *contes* and *raconteurs*," as a specimen of a fairy tale is offered "The tiens-bon-la." A curé desires to get rid of a baker; he advises the king that the latter boasts of being a wizard who is able to change the lake before the palace into a meadow; this the baker is required to do, and by the assistance of a benevolent fairy enabled to accomplish the task. The curé then contrives that the baker shall be ordered to make a *tiens-bon-la*, this being a mysterious thing, of which the character is unknown. The fairy lends the baker a bowl, which has the property of causing any person who grasps it to be indissolubly attached; the result is, that the curé, the baker's wife, a cow, a bull, and the king, all are obliged to adhere to the bowl in a line, and the king has to bribe the baker to let him off. It may be observed that the incident of the bowl having this magic property is ancient, being found in a Welsh *mabinogi*, printed by Lady Giest. Without doubt, it would still be possible to form an interesting collection of Canadian fairy tales.

W. W. Newell.

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## JOURNALS.

1. **The American Anthropologist.** Vol. XI. No. 5, May, 1898. Environmental relations in Arizona. W. HOUGH. — Ponka feather symbolism. W. J. MCGEE. — Bibliography of anthropologic literature. (Quarterly.) — No. 6, June. An ancient human effigy vase from Arizona. J. W. FEWKES. — Ojibwa feather symbolism. W. J. MCGEE. — The girl and the dogs, — an Eskimo folk-tale with comments. S. RINK. — No. 7, July. The Jicarilla Genesis. J. MOONEY. — The girl and the dogs, — further comments. S. RINK. — No. 8, August. On the origin of the family. H. SOLOTAROFF. — No. 9, September. The problem of the Rechahecrian Indians of Virginia. W. W. TOOKER. — Notes and news. The term Hafi-hafi of Iroquoian mourning and condolence songs. J. N. B. HEWITT. — No. 10, October. The peoples of the Philippines. D. G. BRINTON. — Hopi snake-washing. J. W. FEWKES. — No. 11, November. The Victorian aborigines; their initiation ceremonies and divisional systems. R. H. MATTHEWS.

2. **The American Antiquarian and Oriental Journal.** (Chicago.) Vol. XX. No. 3, May-June, 1898. Osiris. — Resurrection of the principle of life. E. R. EMERSON. (Continued in No. 5.) — The scape-goat. C. JOHNSTON. — No. 4,

July-August. The story of the serpent and tree. W. H. WARD. — No. 5, September-October. The Maori view of the soul. E. BEST. — No. 6, November-December. The Swastika among the Algonkins. W. TOOKER.

3. **Free Museum of Science and Art.** (University of Pennsylvania, Philadelphia, Pa.) Bulletin No. 3, April, 1898. American Indian games. S. CULIN.

4. **The Land of Sunshine.** (Los Angeles.) Vol. IX. No. 1, June, 1898. A Chinese New Year. W. W. WOOD. — No. 3, August. Three weeks in wonderland. (Acoma pueblo, illustrated.) D. S. JORDAN and others.

5. **Modern Language Notes.** (Baltimore, Md.) Vol. XIII. No. 7, November, 1898. Carados and the serpent. C. A. HARPER.

6. **Science.** (New York.) Current notes on anthropology. (Serial.) D. G. BRINTON.

7. **Transactions of the Canadian Institute.** (Toronto.) Vol. V. Part 2, May, 1898. The Dénés of America identified with the Tungus of Asia. J. CAMPBELL.

8. **Southern Workman and Hampton School Record.** (Hampton, Va.) Vol. XXVII. No. 7, July, 1898. Indian marriage customs. J. H. SEGER. — Folk-lore and ethnology. Proverbs and sayings. — No. 11, November. How the rabbit and the frog caught a deer.

9. **Folk-Lore.** (London.) Vol. IX. No. 2, June, 1898. The wooing of Penelope. W. CROOKE. — Customs and ceremonies at betrothal and wedding in the Punjab. MAJOR MCNAIR and T. L. BARLOW. — Reviews: Alcover's *Aplech de Rondays mallorquines*, Brinton's *Religions of primitive peoples*, Wiedemann's *Religion of the ancient Egyptians*, Lidzbarski's *Geschichten und lieder aus den neu-aramäischen handschriften*, Crooke's *Tribes and castes of the Northwestern provinces and Oudh*, Frazer's *Pausanias's description of Greece*, Newell's *King Arthur and the Table Round*. Correspondence. Fertilization of birds. The development of idol-worship. — Miscellanea. Lincolnshire superstitions. — Notes from Cyprus. Cornish land-measure. The tide. Bibliography. — No. 3, September. Evald Tang Kristensen, a Danish folk-lorist. W. A. CRAIGIE. — Tobit and Jack the giant-killer. F. H. GROOME. — Christ's half-dole. W. B. GERISH. — Reviews: Durkheim's *L'année sociologique*, Löwenstimm's *Aberglaube und strafrecht*, Trombatore's *Folk-lore catanese*, Pitre's *Biblioteca delle tradizioni siciliani*, Roth's *Ethnological studies among the Northwest-central Queensland aborigines*, Weston's *Sir Gawain*.

10. **Méluſine.** (Paris.) Vol. X. No. 3, May-June, 1898. Poésies populaires et formules magiques des Pyrénées. J. M. CAMELAT. — La sterilité volontaire. H. GAIDOZ. (Continued in No. 5.) — La fascination. (Continued.) — Review: Ray's *Mahabharata*. J. TUCHMANN. — No. 4, July-August. La Courte-Paille, chanson populaire. G. DONCIEUX. — La mariage en Mai. III. H. GAIDOZ. — No. 5, September-October. Comment la religion s'est faite d'après M. Lang. H. GAIDOZ. — Review: Granada's *Resena historico-descriptiva de antiquas et modernas supersticiones del Rio de la Plata*.

11. **Revue Celtique.** (Paris.) Vol. XIX. No. 3, July, 1898. La legende de Cuchulainn en Gaule et en Grande-Bretagne. D'ARBOIS JUBAINVILLE. — Une parodie des Mabinogion. J. LOTH.

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La querelle des sourds. R. BASSET. — Un conte pnong. Phâng et Iyâng. A. LECLÈRE. — Les douze paroles de verité. V. J. CORNELISSEN. — No. 10, October. L'imagerie populaire. P. SÉBILLOT. — Légendes africaines sur l'origine de l'homme. R. BASSET. — Contes et légendes arabes. CXLIII.-CLXII. R. BASSET. — Les rites de construction. XXV.-XXVI. W. GREGOR.

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14. **Wallonia.** (Liège.) Vol. VI. No. 5, May, 1898. Sorcellerie. O. COLSON. (Continued in Nos. 6, 8.) — No. 6, June. La fête patronale à Haut-Fays. — Contes du Hainaut. J. LEMOINE. (Continued in No. 7.) — No. 7, July. Rondes à baisers. O. COLSON. — No. 8, August. Le jour des rois. O. COLSON. — No. 9, September. Le langage des bébés. O. COLSON. — No. 11, November. Saint Ghislain. E. PASSAGEZ. — Lu Cûn'née. Usage populaire a Malmédy. H. BRAGARD.

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17. **Alemannia.** (Bonn.) Vol. XXVI. No. 1, 1898. Volkskunde von Siegelau (pp. 1-62). A. GOETZ. — No. 2. Poetische beziehungen des menschen zur pflanzen und tierwelt im heutigen volkslied auf hochdeutschem boden (pp. 97-182). M. E. MARRIAGE.

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alter des Avesta. C. P. TIELE. — Göttesfurcht bei den alten Arabern. T. NOLDEKE. — A Brief Note on the Amshaspands. A. V. W. JACKSON. — Bemerkungen zu dem aufsatze über die rauten. G. KNAACK. — Zur etymologie griechischer eigen- und ortsnamen. E. WOLTER. — Zum feuerkultus der Litauer. — E. WOLTER.

19. **Mitteilungen der Anthropologischen Gesellschaft in Wien.** (Vienna.) Vol. XXVIII. No. 1, 1898. Forschungen und studien über das haus. III. Volksmässige benennungen der gegenständen in der landwirthschaft. G. BANCALARI.

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22. **Zeitschrift für Französische Sprache und Litteratur.** (Berlin.) Vol. XX. Nos. 4-6, 1898. J. W. WESTON. — The Legend of Sir Gawain, reviewed by W. FORSTER.

23. **Zeitschrift für Vergleichende Litteraturgeschichte.** (Weimar.) Vol. VII. Nos. 3-4, 1898. Über die sage von Siegfried und den Niebelungen. W. GOLTHER.

24. **Zeitschrift des Vereins für Volkskunde.** (Berlin.) Vol. VIII. No. 2, 1898. Gossensasser jugend. M. REHSENER. (Continued in No. 3.) — Der Kobold in nordischer überlieferung. H. F. FEILBERG. (Continued in No. 3.) — Hausgerätinschriften aus Nieder-Österreich. H. SCHUKOWITZ. — Volkskundliches aus Island. M. LEHMANN-FILHÉS. (Continued in No. 3.) — Zur schwankdichtung des Hans Sachs. — A. L. STIEFEL. (Continued in No. 3.) — Die tierwelt in der sympathetischen tiroler volksmedizin. A. F. DORLER. — Lieder, Neckreime, abzählverse, spiele, geheimsprachen und allerlei kunterbunt aus der kinderwelt. R. F. KAINDL. (Continued in No. 3.) — Heanzische schwänke, sagen und märchen. J. R. BUNKER. — Volksmedizin in der grafschaft Ruppın und umgend. K. E. HAASE. (Continued in No. 3.) — Totenbretter um Salzburg. M. EYSN. — No. 3. Die krankheitsdämonen der Balkanvölker. K. L. LUBECK. — Niederdeutsche spruchweisheit aus Nordstemke (Braunschweig). H. BECK. — Südrussische vampyre. J. JAWORSKI.

25. **Nyare Bidrag till Kännedom om de Svenska Landsmälen ock Svenskt Folkklif.** (Stockholm.) No. 58, 1897. Bidrag. Seder ock bruk, folk-tro ock sägner, person- ock tidsbilder, upptecknade av Anna Hjelmström.

26. **Journal Asiatique.** (Paris.) Vol. XII. No. 1, July-August, 1898. Le monstre Rahab et l'histoire biblique de la creation. A. LOISY.

27. **The Indian Antiquary.** (Bombay.) No. 338, January, 1897. Notes on the spirit basis of belief and custom. J. M. CAMPBELL.

To deal with the vast field of the material relating to the study of religions is the object of the "*Archiv für Religionswissenschaft*," edited by T. Achelis, which has reached its fourth number. The term "science of religion," as is known, has encountered prejudice; the expression "history of religions" has met with more favor. Such opposition is mainly due to the feeling that attention ought to be directed toward facts, and that the multiplying of general hypotheses ought not to be encouraged. Achelis, however, while adhering to experience, wishes to lay stress on the psychological basis by which experience is determined. In any case, as he admits, all expressions are conventional and inadequate. In a paper contained in the first number, E. Hardy rejects as unsatisfactory the limitation of the science to the description of particular religions, and enforces the necessity of comparative investigation. He approves as correct the geographical classification of religions. Among the papers is one by Seler on Quicha mythology. The fourth number contains a highly laudatory review of the work of D. G. Brinton, "*Religions of Primitive Peoples*."

AN AMERICAN JOURNAL OF ANTHROPOLOGY. — At the winter meeting of Section H, American Association for the Advancement of Science, held at Ithaca, December 28, 1897, a committee was appointed to found a journal designed to promote the interests of anthropology in America. The committee held several meetings, conferred with publishers, and reported to Section H at the Boston meeting of the Association. It has been decided to undertake the publication, provided a sufficient number of persons indicate their willingness to support the movement by subscribing for the first volume.

The journal will be issued in quarterly numbers of about two hundred octavo pages, forming an annual volume of eight hundred pages, the first number to appear in January, 1899. The subscription price will be \$4.00.

The new journal, the name of which has not definitely been decided, will replace the "*American Anthropologist*," the organ of the Anthropological Society of Washington.

Working anthropologists are invited to aid in the enterprise by subscribing for themselves and by advising others to subscribe.

The Chairman of the Founding Committee is Dr. Franz Boas, American Museum of Natural History, New York, N. Y., to whom subscriptions may be sent.

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